



THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 1092.
[New Issue.]

SATURDAY, APRIL 8, 1893.

PRICE 3d.
[Registered as a Newspaper.]

SWAN SONNENSCHEIN & CO.'S NEW BOOKS.

SPANISH LITERATURE: an Elementary Handbook, with Indices, &c., by H. Butler Clarke, M.A., Taylorian Teacher of Spanish in the University of Oxford. Crown 8vo, 6s.

"Will attract the attention of students to a too much neglected field of literary study."—*Scotsman*.

THE BIRTH and DEVELOPMENT of ORNAMENT. By F. Edward Hulme, F.L.S., F.S.A. Author of "Symbolism in Christian Art," "Heraldry," &c. Fully illustrated. Demy 8vo, cloth extra, 7s. 6d.

NEW WORK BY THE REV. JOHN OWEN, M.A.

THE SKEPTICS of the ITALIAN RENAISSANCE. By John Owen, M.A., Author of "Evenings with the Skeptics," &c. 8vo, 10s. 6d.

This important Work, which is now ready, deals comprehensively with the chief Types of Renaissance Freethought, BOCCACCIO, BRUNO, GUICCIARDINI, MACHIAVELLI, PETRARCH, POMPONAZZI, and VANINI, preceded by a study of DANTE as a precursor of the Renaissance, and forms a unique contribution to the history of the Development of Enlightenment in Europe.

ANGLO-SAXON ANTIQUITIES.

THE INDUSTRIAL ARTS of the ANGLO-SAXONS. By

BARON J. DE BAEY. With 174to. Steel Plates (containing 114 Figures of Swords, Spear-heads, Fibulae, Glass Vesse's, Pottery, &c.) and 31 Woodcuts. Royal 4to. 21s.

"A very learned and important work. Most valuable."—*Westminster Review*.

"An exhaustive treatise."—*National Observer*.

SOCIAL SCIENCE SERIES.—Each 2s. 6d.

61. DRUNKENNESS. By G. R. Wilson.

60. THE EIGHT HOURS' QUESTION. By J. M. Robertson.

59. THE EMANCIPATION of WOMEN. By Adele Crepaz.

A MANUAL of ROMAN LAW. By D. Chamier, Barrister-at-Law. Demy 8vo. 6s.

THE PHOTOGRAPHER'S POCKET-BOOK. A Short Guide to the Practice of all the usual Photographic Processes, for Professionals and Amateurs. By Dr. E. VOGEL. With 63 Illustrations. Fcap. 8vo. 2s. 6d.

STANDARD AUTHORS SERIES.—New Volumes.

LIFE of BEAU BRUMMELL. By Capt. Jesse. 4s. 6d. net.

DIARY and LETTERS of MADAME D'ARBLAY. Edited by CHARLOTTE BARRETT. 4 vols. 16s. net.

GEORGE ELIOT'S TRANSLATION OF STRAUSS'S "JESUS."

THE LIFE of JESUS CRITICALLY EXAMINED. By D. F. STRAUSS. Translated by GEORGE ELIOT. New edition, in 1 vol. With Introduction by Prof. OTTO PFLEIDERER. Large 8vo, 16s.

THE BIBLE and its THEOLOGY, as POPULARLY TAUGHT: a Review and Restatement. By Dr. G. VANCE SMITH, 5s.

NEW SCIENTIFIC TEXT-BOOKS.

EMBRYOLOGY of MAN and MAMMALS (TEXT-BOOK OF). By Dr. OSCAR HERTWIG. 330 Figures and 2 Coloured Plates. 21s.

PETROLOGY (TEXT-BOOK OF). By F. H. HATCH, Ph.D., F.G.S. 86 Cuts. 7s. 6d.

INDISPENSABLE TO OFFICERS OF HEALTH.

TREATISE on PUBLIC HEALTH, and its Applications in England, France, Belgium, Germany, Austria, Sweden, and Finland. By Drs. PALMBERG and NEWSHOLME. 192 Illustrations, 21s.

"A most useful work."—*Lancet*.

"A book which should be in the library of every one interested in the work of Sanitary Science."—*Hygiene*.

LIBRARY OF PHILOSOPHY.

PHILOSOPHY and POLITICAL ECONOMY in their HISTORICAL RELATIONS. By JAMES BONAR, M.A., LL.D. Large 8vo, 10s. 6d.

THE DEVELOPMENT of THEOLOGY in GERMANY SINCE KANT, and its Progress in Great Britain since 1825. By OTTO PFLEIDERER, D.D., Professor of Theology in the University of Berlin. New Edition, with an Appendix of 54 pp. Large 8vo, 10s. 6d.

"PHILOSOPHY AT HOME" SERIES.

THE BUDDHIST INFLUENCE on PRIMITIVE CHRISTIANITY. By ARTHUR LILLIE, Author of "Buddhism in Christendom." Crown 8vo. 2s. 6d.

1. ARNOLD BOLSOVER'S LOVE STORY. By Thomas PINKERTON. 2 vols. [Immediately.

2. HAD I BUT KNOWN. By Ella Fordyce. With Preface by EDNA LYALL. Second Edition. 3s. 6d.

"Miss Fordyce tells her story well."—*Athenaeum*.

First and Second Editions exhausted, THIRD READY.

A BROWNING PRIMER: a Companion to the Pocket Volume of "Selections from the Poetical Works of Robert Browning." By ESTHER P. DEFRIES. With Introduction by Dr. F. J. FURNIVALL. 16mo, half cloth, 1s.

DILETTANTE LIBRARY.—New Volumes, 2s. 6d. each.

VICTOR HUGO. J. Pringle Nichol.

BROWNING and WHITMAN. Oscar Triggs.

NEW EDUCATIONAL BOOKS.

THE SCIENCE of EDUCATION. By J. F. Herbart. Translated, with Biographical Introduction (56 pp.), by H. M. and E. FELKIN, and Preface (12 pp.) by OSCAR BROWNING, M.A. Engraved Portrait. 4s. 6d.

AN ANGLO-SAXON READER. With Notes and Glossary. By Prof. J. W. BRIGHT, Ph.D. 6s. 6d.

SONNENSCHEIN'S CYCLOPÆDIA of EDUCATION. Third Edition. Large 8vo, 7s. 6d.

HISTORY of the CHRISTIAN CHURCH, A.D. 1-600. By Dr. W. MOELLER. Translated by ANDREW RUTHERFORD, B.D. 558 pp. 8vo. 16s. "A distinct advance on Kurz."—*Review of the Churches*.

SERIES—Newest Volumes.

SPANISH GRAMMAR. By H. B. Clarke, M.A. (Oxon.). Taylorian Teacher in Spanish. 4s. 6d.

FIRST SPANISH READER and WRITER. By the Same. 2s.

Also a New Edition of the FIRST GERMAN READER and WRITER (1s.), and an Enlarged Edition of FIRST LATIN READER and WRITER (1s. 6d.).

SWAN SONNENSCHEIN & CO., Paternoster Square, London,

TABLE OF CONTENTS.

MAHAN'S INFLUENCE OF SEA POWER ON THE FRENCH WAR, by Judge O'CONNOR MORRIS	297
LORD LYTTON'S KING POPPY, by GEORGE COTTRELL	299
MISS OWEN'S MISSOURI FOLKLORE, by REGINALD HUGHES	300
A FRENCH VIEW OF BURNS, by WILLIAM WALLACE	201
NEW NOVELS, by G. BARNETT SMITH	302
SOME HISTORICAL BOOKS	303
NOTES AND NEWS	304
UNIVERSITY JOTTINGS	304
ORIGINAL VERSE: "THE LAST VIGIL OF BROTHER SERAPION," by MRS. THICKNESSE	305
MAGAZINES AND REVIEWS	305
SELECTED FOREIGN BOOKS	306
CORRESPONDENCE— English Prosody, and Style, by the Hon. Roderic Noel; An Early Longobardic Commentary upon the Book of Revolutions, by F. C. Conybeare; The Word "Artemage" in Homer, by Dr. F. Chance and H. Krebs; The Peshitta Cursive of the New Testament, by Dr. Gregory; Siens Manual of Notaries, by Hugues Vaganay; The Day Star in "Lycedas," by A. W. Verity	306
APPOINTMENTS FOR NEXT WEEK	308
PHIL. ROBINSON'S POETS AND NATURE, by the Rev. M. G. WATKINS	308
SCIENCE NOTES	309
PHILOLOGY NOTES	309
REPORTS OF SOCIETIES	309
THE FITZROY PICTURE SOCIETY'S PUBLICATIONS, by COSMO MONKHOUSE	310
LETTER FROM EGYPT, by Prof. SAYCE	310
CORRESPONDENCE— The Glazzone "Giorgione," by B. Berenson	310
NOTES ON ART AND ARCHAEOLOGY	310
OPERA AT DRURY LANE	311
MUSICAL PUBLICATIONS, by J. S. SHEDLOCK	311

TYPE-WRITING.

UNIVERSITY TYPE-WRITING
OFFICE, OXFORD (16, King Edward Street)—MSS. of all descriptions typed and copied from MSS., Literary, Scientific, Medical, and Foreign MSS. carefully copied and reduced to one-tenth of their size. Notes taken at the Bodleian. Old Latin, English, and other documents transcribed by experts and type-written. Translations. For price list and information address the Secretary.

AUTHORS, PUBLISHERS, &c.—
Scientific, Literary, and Medical MSS. carefully copied and promptly typewritten by RANK & CO., 40, Norfo' Street, Strand, W.C. Private room for dictation. Highest references. Translations.

TYPE WRITING.—All kinds of Copying.
AUTHORS' MANUSCRIPTS, Pedigrees &c. Home Work. Terms: 1d. per folio (2 words); or 5,000 words, and over, 1s. per thousand. Cash on or before delivery.—MISS NIGHTINGALE, The Avenue, Stevenage, Herts.

TYPEWRITING.—You can't afford to do your Copying by hand when you can get typed copies, clear as print, from 1s. per 1,000 words. Letters taken down in shorthand and transcribed on the Type-writer. Save three-quarters of your time by sending to the Typewriting Head Quarter, 32, Chancery Lane.

CATALOGUES
FOREIGN BOOKS and PERIODICALS
promptly supplied on moderate terms.
CATALOGUES on application.
DULAU & CO., 37, SOHO SQUARE.

FOREIGN AND ORIENTAL BOOKS.
MESSRS. LUZAC & CO. having Agents in all the principal towns of the Continent and the East, are able to supply books not in stock at the shortest notice and at most reasonable terms.

LUZAC & CO.'S ORIENTAL LIST.
Containing Notes and News on, and a Bibliographical List of, all New Publications on Africa and the East. Published monthly. Annual subscription (post free) Two Shillings.
45, Great Russell Street, W.C. (Opposite the British Museum.)

FOREIGN BOOKS AT FOREIGN PRICES.
WILLIAMS & NORGATE,
Importers of Foreign Books,
14, HENRIETTA STREET, COVENT GARDEN;
AND
20, SOUTH FREDERICK STREET, EDINBURGH.
CATALOGUES post free on application.

NEWSPAPERS, MAGAZINES, BOOKS,
&c., PRINTED and PUBLISHED.—KING, SELL & RAILTON, Limited, high-class Printers and Publishers, 12, Gough Square, 4, Bolt Court, Fleet Street, E.C., are prepared to undertake the Printing and Publishing of first-class Newspapers, Magazines, Books, Catalogues, Pamphlets, Pamphlets, &c., of American, Mexican, and of Evidence, &c., in the best style. Their offices are fitted with the latest improvements in Rotary and other Machinery, the most modern English and Foreign Type, and they employ none but first-class workmen. Facilities upon the premises for Editorial Offices, free Advertising and Publishing Departments conducted. Telephone 2729. Telegraph, "Africanus, London."

ERARD, S. AND P.,
PIANOFORTES AND HARP MAKERS
by Royal Warrant
to
Her Majesty the QUEEN and the PRINCE and PRINCESS of WALES.
The Instruments are of the Refined.
The New Models may be HIRED, or may be Purchased on the Three Years' System.
S. & P. ERARD,
8, GREAT MARLBOROUGH STREET, REGENT STREET,
LONDON, W.

NATIONAL PROVIDENT INSTITUTION.

All the Profits are divided among the Assured.

PROFITS ALREADY DECLARED
£4,600,000.INVESTED FUNDS, £4,600,000.
PAID IN CLAIMS, £8,600,000.

Endowment-Assurance Policies are issued combining Life Assurance at Minimum Cost with provision for Old Age.

48, GRACECHURCH STREET, LONDON, E.C.

THE AUTOTYPE COMPANY,
71, NEW OXFORD STREET, LONDON.

Fine Art Publications.

ALFRED STEVENS and his WORK. With 57 Full-Page Autotype Illustrations and Memoir and Critical Descriptions, by Mr. HUGH STANNUS, F.R.I.B.A. Price Six Guineas.

THE ART OF FRANCESCO BARTOLOZZI.

One Hundred Examples, with Notes and Memoir by LOUIS FAGAN, Esq. In Four Parts. Price, complete, Twelve Guineas. Separate Plates may be obtained.

THE LIBER STUDIORUM of TURNER. Autotype Facsimiles, accompanied with Notices of each Plate, by the Rev. STOPFORD BROOKE, M.A. Published in 8 vols. Four Guineas each. Separate Plates may be obtained.

IDYLLS of the NORFOLK BROADS. By P. H. EMERSON, B.A., M.B. Twelve Plates in Autogravure, in handsome Portfolio, with Descriptive Letter-press. Price, £1 1s. 6d. Prints, £1 1s.

Fine Art Catalogue, 186 pages, post free, 6d.

THE AUTOTYPE COMPANY, LONDON.

MESSRS. J. C. DRUMMOND & CO.,
ART REPRODUCERS.

14, HENRIETTA STREET, COVENT GARDEN, W.C.,
Are the sole Agents for the Original Works of
HERR HANFSTAENGEL of Munich, the well-known Artist in PHOTOGRAVURE. There is a steadily increasing demand for reproductions by this justly celebrated process for large plates and editions de luxe. For ordinary Book Illustrations, Catalogues, Advertisements, &c., Messrs. DRUMMOND & CO. have the latest and most improved processes. Specimens on view. Prices on application.

J. C. DRUMMOND & CO.'S
Improved Rapid Photo-Mechanical Process

For the Reproduction of Works of Art, Book Illustrations, Original MSS., Designs, Lace, Manufactures, Photographs, Machinery, Views, Artistic Advertisements, Catalogues, &c., &c. at a moderate cost.

Specimens and price list on application.

Offices: 14, HENRIETTA STREET, COVENT GARDEN, LONDON

THE HIBBERT LECTURE, 1893.—

A COURSE of SIX LECTURES on "THE BASES OF RELIGIOUS BELIEF" will be delivered by the Rev. C. B. UPTON, B.A., B.Sc., Lecturer on Philosophy in Manchester New College, Oxford, at the PORTMAN ROOMS, Baker Street, on the following days—Tuesday, April 12th, and Thursday, 27th, April; and Tuesday, 1st, and Thursday, 13th, May, at 5 p.m. Admission to the Course of Lectures will be by ticket, without payment. Persons desirous of attending the Lectures are requested to send their names and addresses to Messrs. WILLIAMS & NORGATE, 14, Henrietta Street, Covent Garden, W.C., not later than April 22nd, and as soon as possible after that date tickets will be issued to all persons as the Hall will accommodate.

The same Course of Lectures will also be delivered by Mr. UPTON at 90, HIGH STREET, FOWLER, on each of the following days—Monday, 24th, and Wednesday, 26th, April; and Monday, 1st, Wednesday, 3rd, Monday, 8th, and Wednesday, 10th, May, at 5 p.m. Admission to the Oxford Course will be free, without ticket.

PERCY LAWFORD, Secretary to the Hibbert Trustees.

ORIENTAL UNIVERSITY INSTITUTE,
WOKING.

For Instruction, Examination, and Publication in
ORIENTAL LANGUAGES,

and for Translations from or into them, apply to SECRETARY.

ST. PAUL'S SCHOOL.—An EXAMINATION for filling up about THREE VACANCIES on the Foundation will be held on the 12th APRIL NEXT.—For information apply to THE BURSAR, St. Paul's School, West Kensington.

Just published, price 1s.; per post, 1s. 4d.

THE VICTORIA UNIVERSITY
CALENDAR FOR THE YEAR, 1893.

London: MACMILLAN & CO. Manchester: J. E. CORNISH.

DR. MACLAUREN'S NEW VOLUME.

Just out, crown 8vo, 392 pp., cloth boards, 5s. post free.

THE HOLY OF HOLIES: A Series of Sermons on the 14th, 15th, and 16th Chapters of the Gospel by JOHN, by ALEXANDER MACLAUREN, D.D.

London: ALEXANDER & SHEPHEARD, Furnival Street, E.C.

MUDIE'S SELECT LIBRARY.

For the CIRCULATION and SALE of all the BEST ENGLISH, FRENCH, GERMAN, ITALIAN, and SPANISH BOOKS.

TOWN SUBSCRIPTIONS from One Guinea per annum.

LONDON BOOK SOCIETY (for Weekly Exchange of Books at the Houses of Subscribers) from Two Guineas per annum.

COUNTRY SUBSCRIPTIONS from Two Guineas per annum.

N.B.—Two or three friends may unite in One Subscription, and thus lessen the cost of carriage.

LIBRARY BOXES GRATIS.

Town and Village Clubs supplied on Liberal Terms. Prospectuses and Monthly Lists of Books gratis and post free.

SALE DEPARTMENT.

All the leading Books of the Past Seasons are on Sale, second-hand at greatly Reduced Prices.

LISTS GRATIS AND POST FREE.

MUDIE'S MANCHESTER LIBRARY,
10 to 12, BARTON ARCADE, MANCHESTER,
Is in daily communication with this Library.MUDIE'S SELECT LIBRARY, Limited,
30 to 34, NEW OXFORD STREET, LONDON;
241, BROMPTON ROAD, S.W.; and 48, QUEEN VICTORIA ST., E.C.

THE SALE of the IMPORTANT SPITZER COLLECTION

will take place in PARIS, at No. 23, RUE VILLEJUST, at the Mansion of the late M. SPITZER, from APRIL 17th to JUNE 16th. This CELEBRATED COLLECTION includes ART TREASURES and RARE CURIOSITIES of Antiquity, the Middle Ages, and the Renaissance Period.

The Catalogue, which comprises 3,300 Numbers, cost 50 francs. Auctioneer: M. PAUL CHEVALIER, 10, Rue Grange Bateliere, Paris.

Expert: M. CH. MANNEHIM, 7, Rue St. Georges, Paris.

To H.R.H. the PRINCE of WALES.

BRAND & CO.'S AI SAUCE,

SOUPS, PRESERVED PROVISIONS
and
POTTED MEATS, and YORK and GAME
PIES. Also,ESSENCE of BEEF, BEEF TEA,
TURTLE SOUP, and JELLY, and other
SPECIALITIES for INVALIDS.

CAUTION—BEWARE of IMITATIONS.

SOLE ADDRESS—
11, LITTLE STANHOPE STREET,
MAYFAIR, W.

ESTABLISHED 1851.

BIRKBECK BANK,
Southampton Buildings, Chancery Lane, London
TWO AND A HALF PER CENT. INTEREST allowed on DEPOSITS, redeemable on demand.

TWO AND A HALF PER CENT. on CURRENT ACCOUNTS, on the minimum monthly balances, when not drawn below £100.

STOCKS, SHARES, and ANNUITIES purchased and sold.

SAVINGS DEPARTMENT.

For the encouragement of Thrift the Bank receives small sums on deposit, and allows interest monthly on each completed £1.

BIRKBECK BUILDING SOCIETY.

HOW TO PURCHASE A HOUSE
FOR TWO GUINEAS PER MONTH.

BIRKBECK FREEHOLD LAND SOCIETY.

HOW TO PURCHASE A PLOT OF LAND
FOR FIVE SHILLINGS PER MONTH.

The BIRKBECK ALMANACK, with full particulars, post free.

FRANCIS RAVENSCROFT, Manager.

THEATRES.

ADELPHI THEATRE.

THIS EVENING, at 7.45, THE BLACK DOMINO. Messrs. Charles Glenny, Arthur Williams, W. L. Abingdon, J. W. Cookburn, T. B. Thalberg, John Le Hay, Weiton Dale, C. M. Hallard, &c. Mesdames Evelyn Millard, Patrick Campbell, Clara Jecks, Berrie Hatton, Ethel Hope, Ada Rogers, &c.

AVENUE THEATRE.

THIS EVENING, at 8, THE IRONMASTER. Mr. Kendal, Messrs. F. H. Macklin, J. E. Dodson, G. Farquhar, Osar Adya, H. Nye Chart, G. P. Huntley, H. Sturge, H. Deane; Mesdames Annie Irish, Florence Bennet, Adrienne Dairoller, Nellie Campbell, Barbara Huntley, and Mrs. Kendal.

COMEDY THEATRE.

Manager, Mr. CHARLES H. HAWTRY. THIS EVENING, at 9, THE SPORTSMAN. Mr. Charles Grove, Mr. W. R. Shirley, Mr. Ernest Percy, and Mr. Charles Hawtry; Miss Annie Goward, Miss Eva Williams, and Miss Lottie Venne. Preceded, at 8.15, by A WELSH HEIRESS.

COURT THEATRE.

Sole Lessee and Manager, Mr. ARTHUR CHUDLEIGH. THIS EVENING, at 9, THE AMAZONS. Messrs. Fred Kerr, Elliot, J. Beauchamp, Quinton, Compton Coutts, R. Nainby, Weedon Grossmith; Misses Rose Leclercq, Ellaine Terries, Pattie Browne, Caldwell, Hanbury. At 8.15, OUR SMOKING CONCERT.

GAIETY THEATRE.

THIS EVENING, at 8.15, IN TOWN. Messrs. Arthur Roberts, Lewis, Payne, Minshull, Bantock, Rimma, Vaughan; Misses Phyllis Broughton, Grey, Davis, Cutler, Gilpin, Hobson, Lloyd, Massey, Hazier, Simmons, Cannon, Henderson, Dene Astor, Robina, Sinden, and Florence St. John.

GLOBE THEATRE.

Lessee, W. S. Penley.

THIS EVENING, at 9, CHARLIE'S AUNT. Mr. W. S. Penley, Messrs. Walter Everard, Ernest Hendrie, H. Farmer, Cecil Thornbury, and Percy Lyndal; Misses Ada Branson, Audrey Ford, E. Cudmore, and Nina Boucicault. At 8.15, CONFEDERATES.

HAYMARKET THEATRE.

Lessee and Manager, Mr. H. BEERBOHM TREE.

THIS EVENING, at 8.15, HYPATIA. Mr. Tree, Mr. Fernandez, Mr. Kemble, Mr. Lewis Waller, Mr. Foss, Mr. C. Hudson, Mr. James Welch, Mr. Revelle, Mr. Piffard, &c., and Mr. Fred Terry; Miss Olga Brandon, &c., and Miss Julia Neilson.

LYCEUM THEATRE.

THIS EVENING, at 8.15, BECKET. Mr. Irving, Messrs. William Terriss, Cooper, Howe, Bishop, Holloway, Tyans, Haviland, Hague, Johnson, Beaumont, Bond, Lacy, Archer, Robertson, Tabb, Davis, Craig, Harvey, Belmore, and Lorriss; Miss Kate Phillips, Miss Genevieve Ward, and Miss Ellen Terry.

OPERA COMIQUE.

Under the Management of Miss AMY ROSELLE.

THIS EVENING, at 8, MAN AND WOMAN. Messrs. Henry Neville, Herbert Standish, Arthur Elwood, W. T. Lovell, Charles Fulton, Sam Sothern, Sant Matthews, and Arthur Dacre; Misses Eva Moore, M. Talbot, L. Ashwell, N. Noel, and Miss Amy Roselle.

ST. JAMES'S THEATRE.

Lessee and Manager, Mr. GEORGE ALEXANDER.

THIS EVENING, at 8.30, LIBERTY HALL. Mr. George Alexander, Messrs. H. H. Vincent, Ben Webster, Murray Hathorn, Alfred Holles, Master R. Saker, and Edward Righton; Misses Fanny Coleman, Maude Millett, A. Craig, and Marion Terry.

SAVOY THEATRE.

sole Proprietor and Manager, R. D'OVY CARTE.

THIS EVENING, at 8.15, HADDON HALL. Messrs. Rutland Barrington, W. H. Denny, Chas. Kenningham, Richard Green, Robert Cunningham; Mesdames Lucile Hill, Dorothy Vane, and R. Brandram.

STRAND THEATRE.

THIS EVENING, at 8.30, NIOBE (ALL SMILES). Messrs. Harry Paulton, Forbes Dawson, Herbert Ross, George Hawtry, and A. C. Mackenzie; Misses Beatrice Lamb, Helen Ferrers, G. Emmond, I. Goldsmith, C. Zerbini, Eleanor May, and Cynthia Brooke. At 8, NO CREDIT. Misses Emmond and Goldsmith; Mr. Hawtry, &c.

TRAFAVGAR SQUARE THEATRE.

THIS EVENING, at 9, THE COUNTY COUNCILLOR. Misses Fanny Brough, Helen Leyton, Nellie Williams, Lasselle, Gertrude Price; Messrs. E. W. Garden, Cyril Maude, Mark Kinghorne, E. O'Neill, Harcourt Beatty, J. Willes, and Yorke Stephens. At 8.10, THE ARTFUL DODGE.

VAUDEVILLE THEATRE.

THIS EVENING, at 8, UNCLE JOHN. Messrs. Charles Groves, H. Reeves Smith, Duncan Fleet, Julian Cross, Lawrence D'Orsay, John Byron, and E. W. Gardiner; Misses Norreys, Annie Hughes, Daisy England, Lyddie Edmonds, Irene Rickards, G. St. Maur, and Sophie Larkin.

Just published, in post 8vo, price 6s. ed.

THE HIGHER CRITICISM
OF
THE HEXATEUCH.

By Professor C. A. BRIGGS, D.D.,

Union Theological Seminary, New York.

"The circumstances in which the author is now placed make it necessary for him to define his position on the Hexateuch. For this reason he presents to the public the results of his studies so far as they have gone."—*From the Preface.*

Just published, in crown 8vo, price 6s.

ALEXANDRIAN and CARTHAGINIAN
THEOLOGY CONTRASTED.

Being the Hulsean Lectures, 1872-93.

By the Rev. J. B. HEARD, A.M.,

Author of "Old and New Theology," "The Tripartite Nature of Man," &c.

EDINBURGH: T. & T. CLARK, 38, GEORGE STREET.
To be had from all Booksellers.

THE CRITICAL REVIEW.

Edited by Professor S. D. F. SALMOND, D.D.

This Number includes "Reviews" by Principal FAIRBAKES, Principal SIMON, Professors MARCUS DODS, A. R. S. KENNEDY, W. P. DICKSON, SORLEY, IVRAICH, WHITEHOUSE, DAVISON, STEWART, CANDISH, BENNETT, SALMOND, ROBERTSON, &c.

The Critical Review is published Quarterly (January, April, July, October), price 1s. 6d. Annual Prepaid Subscription, 6s. (post free).

The Literary World says: "For the scholar who wishes to have, in handy form, a catalogue raisonné of all the most important works upon theology and philosophy, there is no English publication that can hold a candle to the Critical Review."

EDINBURGH: T. & T. CLARK, 38, GEORGE STREET.
LONDON: SIMPKIN, MARSHALL, HAMILTON, KENT & CO.

THE FORTNIGHTLY REVIEW.

APRIL.

VERDI'S FALSTAFF. By Professor VILLIERS STANFORD.

POLITICS and PROGRESS in SIAM. By the Hon. GEORGE CURZON, M.P.

SOME PLAYS of the DAY. By A. B. WALKLEY.

THE SUPERANNUATION of ELEMENTARY TEACHERS. By Sir RICHARD TEMPLE, Bart., M.P.

ARE ACQUIRED CHARACTERS INHERITED?—I. By ALFRED RUSSEL WALLACE.

THE POEMS of LOUISE CHANDLER MOULTON. By COULSON KERNAN.

SOCIAL REMEDIES of the LABOUR PARTY. By W. H. MALLOCK. THE INDIA CIVIL SERVICE and the UNIVERSITIES. By F. J. LEE.

POOR ABEL! By OUIDA.

THE NEW PATRONAGE BILL. By the Rev. CAROB JENKINS.

SCENERY and the IMAGINATION. By Sir ARCHIBALD GEIKIE, F.R.S.

THE FINANCIAL CLAUSES of the HOME RULE BILL. By A LIBERAL UNIONIST.

CHAPMAN & HALL, LTD.

THE SOLICITORS' JOURNAL.

THE ORGAN OF BOTH BRANCHES OF THE LEGAL PROFESSION.

ESTABLISHED 1857.

Published every Friday. Price 6d.

CURRENT TOPICS.—LEADING ARTICLES—RECENT DECISIONS—CASES OF THE WEEK—CASES BEFORE THE BANKRUPTCY REGISTRARS—SOLICITORS' CASES—REVIEWS—NEW ORDERS—GENERAL CORRESPONDENCE—COURTS—PARLIAMENT AND LEGISLATION—APPOINTMENTS AND OBITUARY—SOCIETIES AND INSTITUTIONS.

ANNUAL SUBSCRIPTIONS.

SOLICITORS' JOURNAL ONLY, 2s.; by post, 2s., when paid in advance. Single Number, 6d.

SOLICITORS' JOURNAL and WEEKLY REPORTER, £2 12s., post-free, when paid in advance.

WEEKLY REPORTER, in Wrapper, £2 12s., post-free.

Single Number, 1s.

The Solicitors' Journal and Reporter can be ordered from any date.

Cheques and Post Office Orders payable to H. VILLERS.

OFFICE: 27, CHANCERY LANE, W.C.

TERMS OF SUBSCRIPTIONS

TO
THE ACADEMY.

(PAYABLE IN ADVANCE.)

	YEARLY.	HALF-YEARLY.	QUARTERLY.
	£ s. d.	£ s. d.	£ s. d.
If obtained of a NewsVendor or at a Railway Station	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China &c.	0 17 4	0 8 8	0 4 4

MESSRS. LONGMANS & CO.'S

LIST.

OUT of DOORS in TSAR LAND:

a Record of the Seeings and Doings of a Wanderer in Russia. By FRED J. WHISHAW. With Frontispiece and Vignette by Charles Whymper. Crown 8vo, 7s. 6d.

HOMER and the EPIC. By

ANDREW LANG, M.A., Hon. LL.D. St. Andrews, Honorary Fellow of Merton College, Oxford. Crown 8vo, 9s. net.

"The book is delightful throughout. The survey covers the whole field, and will be found both helpful and interesting by all who care for Homer, on whichever side they are inclined to range themselves."—*St. James's Gazette.*

NEW AND CHEAPER EDITION.

THE DIVORCE of CATHERINE

of ARAGON: the Story as told by the Imperial Ambassadors resident at the Court of Henry VIII. By J. A. FROUDE. Cabinet Edition. Crown 8vo, 6s.

NEW AND CHEAPER EDITION.

THE MEMOIRS of BARON DE

MARBOT. Translated from the French. New and Cheaper Edition, slightly Abridged. 1 vol., crown 8vo, 7s. 6d.

STATICS and DYNAMICS. By

C. GELDARD, M.A., formerly Scholar of Trinity College, Cambridge, Mathematical Lecturer under the Non-Collegiate Students Board, Cambridge. Crown 8vo, 5s.

TELEPHONE LINES and their

PROPERTIES. By WILLIAM JOHN HOPKINS, Professor of Physics in the Drexel Institute of Art, Science, and Industry, Philadelphia. Crown 8vo, 6s.

EPOCHS of AMERICAN HISTORY.

NEW VOLUME.

DIVISION and REUNION, 1829-

1880. By WOODROW WILSON, Ph.D., LL.D., Professor of Jurisprudence in Princeton University. With 5 Maps. Fcap. 8vo, 3s. 6d.

NEW NOVELS.

A MORAL DILEMMA. By

ANNIE THOMPSON. Crown 8vo, 6s.

"Learned casuists may easily differ as to the points of the dilemma on which the interest of the story centres. But there is no doubt about the skill shown in dealing with the situation and in presenting its difficulties. The problem is suggestive of many solutions."—*Saturday Review.*

KEITH DERAMORE. By the

Author of "Miss Molly." Crown 8vo, 6s.

"Eminently readable."—*Globe.*

"A veritable tour de force."—*Westminster Gazette.*

"The book is quite worthy of the writer. It is well written, interesting, pure in tone and sentiment."—*British Weekly.*

THE SILVER LIBRARY.

NEW VOLUMES.

FROUDE'S (J. A.) The HISTORY

of ENGLAND, from the Fall of Wolsey to the Defeat of the Spanish Armada. 12 vols., crown 8vo, 3s. 6d. each. (In course of publication. Vols. I.-IV. now ready.)

HELMHOLTZ'S (Professor) POPULAR LECTURES on SCIENTIFIC SUBJECTS.

New Edition, with Autobiography of the Author, and 68 Woodcuts. 2 vols. Crown 8vo, 3s. 6d. each.

LONDON: LONGMANS, GREEN & CO.

NEW YORK: 15, EAST 16TH STREET.

A SELECTION FROM
Bentley's Favourite Novels.

Uniformly bound, each in One Volume,
crown 8vo, cloth, 6s.

By MARIE CORELLI.
A ROMANCE OF TWO WORLDS.
VENDETTA.
THELMA.
ARDATH.
WORMWOOD.

By ROSA N. CAREY.
MARY ST. JOHN.
WOODED AND MARRIED.
NELLIE'S MEMORIES.
BARBARA HEATHCOTE'S TRIAL.
HERIOT'S CHOICE.
NOT LIKE OTHER GIRLS.
ONLY THE GOVERNESS.
QUEENIE'S WHIM.
ROBERT ORD'S ATONEMENT.
UNCLE MAX.
WEE WIFIE.
FOR LILLIAS.

By RHODA BROUGHTON.
MRS. BLIGH.
COMETH UP AS A FLOWER.
GOOD-BYE, SWEETHEART.
NAN JY.
JOAN.
NOT WISELY, BUT TOO WELL.
BED AS A ROSE IS SHE.
SECOND THOUGHTS.
BELINDA.
"DOCTOR CUPID."
ALAS!

By JESSIE FOTHERGILL.
ALDYTH.
THE "FIRST VIOLIN."
BORDERLAND.
HEALEY.
KITH AND KIN.
PROBATION.

By FLORENCE MONTGOMERY.
MISUNDERSTOOD.
THROWN TOGETHER.
SEAFORTH.

By HELEN MATHERS.
COMIN' THRO' THE RYE.

By W. E. NORRIS.
THIRLBY HALL.
A BACHELOR'S BLUNDER.
MAJOR AND MINOR.
MISS SHAFFO.
THE ROGUE.

By Mrs. ALEXANDER.
THE WOOING O'T.
WHICH SHALL IT BE?
HER DEAREST FOE.
LOOK BEFORE YOU LEAP.
THE EXECUTOR.

Each in One Volume, crown 8vo, cloth, 6s., at all
Booksellers and Railway Bookstalls in
Town or Country.

RICHARD BENTLEY & Son, New Burlington Street,
Publishers in Ordinary to Her Majesty the Queen.

F. V. WHITE & CO.'S

RECENT PUBLICATIONS.

(TO BE OBTAINED IN TOWN OR COUNTRY.)

NOVELS AT ALL CIRCULATING LIBRARIES.

BY
John Strange Winter.

* * * * *
By the Author of
"Boolie's Baby," "Army Society,"
"My Geoff," &c. 2 vols. [Immediately.]

By Mrs. Oliphant.

THE SORCERESS. By the
Author of "The Heir Presumptive and the Heir
Apparent," "The Cuckoo in the Nest," "The Son of
his Father," &c. 3 vols.

The Athenaeum's opinion: "Mrs. Oliphant's new and, on the whole, meritituous novel...the old power of analysis, especially of feminine character, is not deficient, and one at least of the men described is an original success...several vivid scenes." The Standard says: "Mrs. Oliphant's latest novel, 'The Sorceress,' deals with domestic affairs, which fitted author's wide knowledge of human nature and her familiarity with the higher phases of social life enable her to describe with rare felicity...the filling in of the details of the plot affords abundant opportunity for Mrs. Oliphant's great constructive power, and her skilful portrayal of the many characters comes across the stage, the story will be read with interest and pleasure by all who have a like fondness for following the ever-varying changes of an attractive and entertaining love story."

The St. James's Gazette's opinion: "...a good story, and it is a good one..."

By "Rita."

THE COUNTESS PHARA-
MOND: a Sequel to "Sheba." By the Author of
"Dame Durden," "Miss Kate," "The Laird of
Cockpen," &c. 3 vols.

By Mrs. Herbert Martin.

A GIRL'S PAST. By the
Author of "Bonnie Lesley," "A Man and a Brother,"
"Common Clay," &c. 3 vols.

AT ALL BOOKSELLERS AND BOOKSTALLS.

Cloth gilt, 3s. 6d. each.
By Mrs. Humphry ('Madge' of 'Truth').

—HOUSEKEEPING: a Guide to Domestic Management. [Immediately.]

By Hume Nisbet. — THE QUEEN'S
DESIRE: a Romance of the Indian Mutiny. With Illustrations by the Author.

Cloth, 2s. 6d.
By Mrs. Robert Jocelyn. — A BIG
STAKE. [Immediately.]

In picture boards, 2s. each.
By John Strange Winter. — THE OTHER
MAN'S WIFE. (5th Edition.)

By B. L. Farjeon. — THE DUCHESS OF
ROSEMARY LANE. [Immediately.]

In paper covers, 1s.; cloth, 1s. 6d. each.
By Mrs. J. H. Riddell. — A SILENT
TRAGEDY.

By Florence Warden. — GRAVE LADY
JANE. [Immediately.]

Serial Tales by Mrs. Alexander and the
Hon. Mrs. Nathaniel Fiennes are appearing
in "BELGRAVIA," a London
Magazine, 1s., published monthly; at all
Newsagents, Booksellers, &c.

Serial Tales by B. M. Croker, A. Perrin, and
Darley Dale are appearing in "LONDON
SOCIETY," a Monthly Magazine, 1s.; at
all Newsagents, Booksellers, &c.

F. V. WHITE & CO.,
31, SOUTHAMPTON STREET, STRAND, W.C.

Sampson Low, Marston & Company's
SPRING ANNOUNCEMENTS.

A RIDE from LAND'S END to JOHN
o' GROAT'S. By EVELYN BURNABY, M.A., S.C.L.
Crown 8vo, cloth, 3s. 6d.

A gossiping account of a trip made on horseback between the
points indicated in the title. The author is a brother of the
late Captain Burnaby, and many hitherto unpublished
anecdotes of that redoubtable traveller and soldier are introduced.

JAPAN AS WE SAW IT. By Miss
M. BICKERSTETH. With Preface by the Right Rev.
the LORD BISHOP of EXETER. Fully illustrated by
Reproductions from Photographs. Demy 8vo, cloth, 2ls.
[Shortly.]

WITH CAPTAIN STAIRS TO
KATANGA. By JOSEPH A. MOLONEY, M.D.,
Medical Officer of the Expedition. Crown 8vo, cloth.
[Shortly.]

NEW and CHEAPER EDITION in ONE VOLUME, Con-
taining all the ORIGINAL ILLUSTRATIONS and TEXT.
IN DARKEST AFRICA. By Henry M.
STANLEY, D.C.L., LL.D., &c. Being the Official
Publication recording the Quest, Rescue, and Retreat of
Emin, Governor of Equatoria. With 3 Maps, and 150
Illustrations. Demy 8vo, in handsome cloth binding, 10s. 6d.
[Now ready.]

HOW I SHOT my BEARS; or, Two
Years' Tent Life in Kulu and Labool. By Mrs. R. H.
TYACHE. With Illustrations. Crown 8vo, cloth.
[Shortly.]

ADMIRAL FARRAGUT. By Capt.
A. T. MAHAN, Author of "The Influence of Sea Power
upon History," &c. 8vo, cloth, 6s.
[Shortly.]

"CLEAR ROUND." By E. A. Gordon,
M.J.S., Author of "Child Culture," &c. With 2 Maps and
8 Full-Page Illustrations. Cloth, 7s. 6d.
[Shortly.]

THE WEST INDIES. By G.
WASHINGTON EVES. Published under the auspices
of the Royal Colonial Institute. New Edition. Crown
8vo, cloth, gilt edges, 7s. 6d.
[Ready.]

GUIDE to HEALTH in AFRICA. By
Surgeon-Major T. H. PARKE, A.M.D., Medical Officer
to Mr. Stanley's Equatorial Expedition. Small crown
8vo, limp cloth.
[Shortly.]

PARLIAMENTARY GOVERNMENT
in ENGLAND: its Origin, Development, and Practical
Operation. By the late ALPHAEUS TODD, LL.D.,
C.M.G. New Edition, Abridged and Revised by His
Excellency SPENCER WALPOLE. Cabinet Edition,
2 vols., crown 8vo, half-bound, gilt top, 15s.
"No better manual of constitutional history could be placed
in the hands of either the student or the politician." —World.

THEOLOGY.
FAITH and CRITICISM: Essays by
Congregationalists. Crown 8vo, cloth.
[Ready shortly.]
Among the Contributors are: Prof. BENNETT, Prof.
ADENEY, Rev. P. T. FORSYTHE, M.A., Rev. ERIC LAW-
RENCE, Rev. R. F. HORTON, Rev. W. ARNOLD THOMAS,
Rev. F. H. STEAD, M.A., Prof. ARMITAGE, and THOS.
RALEIGH.

The British Weekly, March 16, says: "Hardly any book of
the spring season is more eagerly looked for than 'Faith and
Criticism,' in which the young Congregational leaders will ex-
plain their views on questions of criticism and doctrine, as
the young High Church leaders did in 'Luz Mundu!'"

NEW ONE VOLUME NOVELS AT ALL LIBRARIES.
A POLISH CONSPIRACY; or, A
Wandering Star. By F. DU TERRE (Denzil Vane),
Author of "From the Dead," &c. 1 vol. crown 8vo,
cloth, 6s.

WILFRED WAIDE, BARRISTER
and NOVELIST. By RICHARD PENDEREL. 1 v.d.,
crown 8vo, cloth, 6s.

EMMET BONLORE. By Opie Read,
Author of "A Kentucky Colon'l," "Selected Stories,"
&c. Crown 8vo, cloth, 6s.

BY EDGAR FAWCETT.
AN HEIR to MILLIONS.
AMERICAN PUSH.
Crown 8vo, cloth, 6s. each.

AMERICAN NOBLEMAN. By W.
ARMSTRONG. Crown 8vo, cloth, 6s.

NOW READY, PRICE ONE SHILLING.
FASHIONS OF TO-DAY.
APRIL NUMBER.
Presentation Plate—Portrait of the Countess of Annesley.
Two Coloured Plates, and about Forty Illustrations of Fashions
of To-Day and Fancy Dress Costumes.

London : SAMPSION LOW, MARSTON & COMPANY, Ltd.,
St. Dunstan's House, Fetter Lane, E.C.

SATURDAY, APRIL 8, 1893.

No. 1092, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscripts.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Influence of Sea Power upon the French Revolution and Empire. By Capt. A. J. Mahan, U.S.N. (Sampson Low.)

It is gratifying to reflect that, if not the first, we were among the first to offer deserved homage to the distinguished author of these volumes, not only as a narrator of naval warfare, but as a political thinker of no mean order (ACADEMY, July 26, 1890). In his first remarkable essay on *Sea Power*, Capt. Mahan traced the influence of this mighty element of national greatness in the history of the world, dwelling specially on the period between the age of Louis XIV. and the American War; and it became at once evident that a real master of this important subject had made his presence felt. That essay, however, was but a precursor of this elaborate and most admirable work, which we shall notice, necessarily, only too briefly. In this continuation of his survey of "Sea Power," Capt. Mahan has examined the period when the effects of the maritime supremacy of a single state were more conspicuous than in any age—the death struggle of the great Revolutionary War; and we do not hesitate to assert that, in treating this theme, he has easily surpassed all previous writers. It may be, indeed, that, on some points, he has given rather too large a prominence to the operation of the power of England at sea, as the determining cause of great events, and that he has slightly neglected other causes; and his statements may be questioned in a few instances. But he has thoroughly grasped and finely illustrated the cardinal fact: that the domination of the mistress of the seas, within her own sphere, was not only the decisive element that assured her safety in the most gigantic contest in which she was ever engaged, and made her infinitely the most formidable foe of France and of a warrior who appeared omnipotent, but that it ultimately led to her wonderful success; and he has made his enquiry throughout its course converge to the development of these most striking truths with admirable insight, research, and logic. If his narrative, too, might have been better ordered, his analysis of events is almost always masterly; if he makes no pretence to descriptive power, his account of naval campaigns and battles is invariably lucid and comprehensive; and he is a clear-headed and sure-footed guide in threading the huge and intricate maze of the complex, but stirring, politics of the time. In another respect Capt. Mahan deserves high praise. Unlike so many of the writers of the day, he sees that individual genius in war is, as

it has always been, the chief cause of success; and he repeatedly points out that, most important as they are, organisation and mechanism are by no means the supreme elements of power on land or at sea.

Capt. Mahan's first work closed with the end of the contest that produced the great Republic of the West. In that memorable war, he truly remarks, the power at sea of the chief states of Europe had not stood before on so equal a balance. The relief of Gibraltar and Rodney's victory had been almost eclipsed by Suffrein's exploits, by the appearance of D'Orvilliers in the Channel, by the rise of the formidable League of the North; and half the world believed the sun of England had set. But France was becoming the prey of anarchy; Spain was fast sinking into decrepitude; and these old enemies were soon unable to compete with the free and expanding nation, which still spread its arms over many lands, and still possessed a vast maritime empire. In the years that followed the Peace of 1783, the strength of Great Britain rapidly increased, partly owing to the energies of the island race, partly to its hold on a world-wide commerce, and partly to the judicious rule of Pitt; and England was the first of European powers when the crisis of the French Revolution came. Capt. Mahan accurately points out—and this is one of the best and most original parts of his book—that, in the interval between 1783 and 1793, the tendencies of our naval policy, and even our relations with maritime states in some measure, assumed their modern aspect, and were placed on the lines they have since followed. The designs of the Emperor Joseph on the States of Holland caused us more than ever to look to the Netherlands as a territory not to be held by an enemy; and the growth of the giant power of Russia—spreading alike to the Baltic and the Euxine—made us regard her as a dangerous rival, an idea first developed in the affair of Ockskow. And, as Capt. Mahan acutely remarks, even the tornado of the Revolution in France did not wholly divert us from our course as a state. Very possibly we should not have gone to war with France, had she not menaced and overrun Belgium; we should probably have left Napoleon his throne in 1814, had he given up Antwerp; Russia was twice our foe, in 1801 and again from 1807 to 1812; and she has long ago taken the place of France, as opposed to us in aims and interests. The Eastern Question, and all that it involves, was born in the days of the second Pitt and Catherine.

The French Revolution, like a lava flood, effaced for a time the regular bounds, divisions and channels of European politics, and combined the old monarchies against the Republic. France attempted to contend against England on the seas, but in a few months she was badly worsted. Capt. Mahan describes at some length the condition of the belligerent navies, and shows how Jacobinism, anarchy, and mad change half destroyed the maritime force of France; but here he follows the steps of other writers, especially of De La Gravière. England did not acquire complete

ascendancy on the sea until five years had elapsed, though her fleets invariably were victorious, and the commerce of France was all but ruined. The causes of this are well explained in the present book. Something was due to the excellence of the French men-of-war, a legacy of the ill-fated Louis XVI.; and something, too, perhaps, to the enthusiastic courage repeatedly displayed by French seamen, a point Capt. Mahan has hardly enough brought out. Our naval tactics, too, were as yet not daring. Witness the timidity of the incapable Hotham, which provoked the indignant scorn of Nelson, and even the attack of the First of June, very different from the attack at Trafalgar, though Capt. Mahan vindicates Howe's conduct; and if Jervis took the right course at St. Vincent—most practical sailors agree in this—Nelson, we believe, would have risked more and have probably won a more complete triumph. Nor should it be forgotten that the British navy was comparatively in a far from efficient state from 1793 to 1797: some captains were inexperienced and bad; and the mutinous spirit of thousands of seamen, which came to a head in two perilous risings, was an element of the worst kind of weakness. Spain, besides, soon became an ally of France. And if Nelson, with the eye of genius, perceived that her naval strength was a phantom, the Admiralty did not accept this view; and the Spanish fleet, miserable as they were, more than once half paralysed the arms of England. The chief cause, however, that our power at sea did not rapidly become absolute is clearly indicated by Capt. Mahan: our naval strategy was ill conceived. The first object of the directors of our fleets ought to have been to maintain effective blockades and to destroy the enemy should he leave his harbours; and this was exactly what was not done while Howe and Bridport were in high office. The squadrons which should have been in the Bay of Biscay were left hundreds of miles in the rear at Spithead; and this gave France a command of the sea, of which she might have been altogether deprived. It was owing to this strategic error that in 1796 the expedition of Hoche was enabled to reach the Irish coast—a descent, Capt. Mahan omits to state, which, but for Grouchy's weakness, might have been successful. Bruix, too, even after "the conquest of the Nile," was permitted to make his escape from Brest, because there was no sufficient blockade; and the French admiral might have done great things in the Mediterranean had he known how to seize the occasion with the power of Suffrein.

It was the work of two men, Capt. Mahan insists—and in this we entirely agree with him—that England's power at sea became wholly supreme. His estimate of St. Vincent and Nelson is in the main that of De La Gravière (is it not discreditable that we have no good biography, from an English pen, of these great worthies?). The one was a fine professional seaman, had capacity for organisation of a superior kind, and was a very able naval strategist; the other was a warrior of commanding

genius. St. Vincent exorcised the spirit of insubordination which had taken possession of many of our crews, and made the squadrons he ruled simply perfect models of health, discipline, and offensive force; and, in addition, he was the real author of the system of effective blockades, which made England the mistress of the seas. Nelson, on the other hand, was not only a naval tactician of admirable skill, and perhaps the greatest seaman who ever lived; he was also a born leader of men, and has had no equal in directing the operations of naval war. We think, indeed, that he was outmanoeuvred by Napoleon in the one great game of strategy in which they were pitted against each other, and Capt. Mahan hardly alludes to this; but Nelson at last baffled his mighty enemy, and Trafalgar witnessed the end of the contest. The capacity of Nelson was first seen in its fulness on the day of St. Vincent; and it was exhibited at the Nile in complete perfection. Capt. Mahan's account of this great battle—the most scientific ever fought at sea—is graphic and clear, like all his descriptions; and we are glad to observe that he does not ascribe to Foley the glory that belongs to Nelson. In its prodigious results this magnificent triumph was second to Trafalgar alone; if, indeed, it can be pronounced second. Up to this time the commercial flag of France had very nearly been swept from the seas, and her fleets had been beaten in many engagements. But the Nile imprisoned, in a remote nook of Africa, her best army and her greatest chiefs; and the victory was so overwhelming and complete that it resuscitated against her the league of old Europe. This manifestation of the power of England at sea sent Suvorov and his hordes to the Po and the Tanaro, annihilated Napoleon's Italian conquests, and brought Austrian armies near the Rhine and the Var; it reduced France to anarchy, weakness, and bankruptcy, under the worthless *régime* of the feeble Directory; and it would have put an end to the revolutionary war had the allies acted in concert, with vigour. Masséna's victory at Zürich would not have saved France had the Archduke Charles been left free to act; the Coalition would probably have invaded France but for the fatality that beset their councils; and all this followed from the tremendous stroke that destroyed the fleet of the luckless Brueys. As to that brave but not skilful seaman, Capt. Mahan takes Napoleon's view of his conduct—a view, perhaps, too harsh in its censure.

France was raised out of the abyss of misfortune, and made the dominant state of the Continent, within a year after her late disasters, through the genius of the extraordinary man who became her Dictator after the eighteenth Brumaire. Capt. Mahan's estimate of Napoleon—still scarcely understood by the average Englishman—coincides almost exactly with our own, save that, in our judgment, he hardly dwells enough on the impetuous restlessness of Napoleon's character, on his over-confidence, and on his self-deceiving pride—faults that cost him dear in his struggle with England. As every student of the Napoleon Correspondence knows, the modern Hannibal saw from

the first that England was the mightiest foe of France; and, in his efforts to destroy her power at sea, he staked empire, overran the Continent, and rushed on the path that led to Waterloo. Capt. Mahan clearly points out how, when Lunéville had assured France supremacy on the land, Napoleon turned at once against his maritime enemy, and endeavoured, with prospects of success for a time, to reunite against us the armed League of the North. But the formidable influence of the great seaman who had baffled his projects of conquest in the East once more defeated him in the Baltic; and, even if Paul had not perished, the Confederacy could not have held together. Capt. Mahan agrees with De La Gravière that Copenhagen was, perhaps, the exploit which places the professional skill of Nelson and his admirable daring in the most striking light; and he is, we believe, the first writer who has fully brought out how perfectly designed was the strategy of Nelson in this campaign. With an insight resembling that of Napoleon, the great admiral wished to strike Russia down, and aimed directly at the heart of the enemy. In the brief contest that followed, the power of England at sea worsted the First Consul. It was all in vain that he made diversions against us; his army remained imprisoned in Egypt, and Abercromby's success was due to our fleets. To superficial observers the Peace of Amiens seemed to leave England the inferior power, and Napoleon certainly so thought; but there never was a greater mistake. France had undoubtedly become the queen of the Continent; she had even recovered her colonial empire. But her power at sea had been really destroyed; and while her position in Europe, despite its splendour, was unstable and shocked the nature of things, her invincible enemy was completely secure, and every possession she held on the ocean was at the mercy of England should the war be renewed. It should be added that at this very time France would have been bankrupt and rent in twain by social discords of every kind but for the accident that Napoleon was at her head. The administrative genius of the First Consul was not less potent than his genius for war in making France what she was in 1802.

The Peace of Amiens was a truce only; and in a few months the great power of the land, ruled by the first of the masters of war, was in a death-grapple with the great power of the sea. Capt. Mahan's sketch of the memorable strife—which, beginning with the assembly of the French army, within view of our coasts, round the shores of Boulogne, passed on to Villeneuve's unsuccessful cruise, and ended in the crowning glory of Trafalgar—if not brilliant, is clear and well defined; but we cannot attempt to dwell upon it. Two passages he has brought out more fully and distinctly than any other writer: England was probably saved from the perils of the descent through the system of effective blockades, of which St. Vincent was the real author; and Napoleon's strategic skill was conspicuously seen, not only in his general design, but in the diversions he made to deceive his enemy. We entirely agree with

Capt. Mahan, in common with all who have carefully studied the Correspondence of this unrivalled warrior, that Napoleon meant to invade our shores. He hesitated on more than one occasion; but his gigantic preparations were no feint; he intended to "force the wet ditch of the Channel," and he believed that his landing would assure his triumph. We differ from Capt. Mahan in two particulars: in our judgment, there was at no time a sufficient force to protect the Channel; the Admiralty was led astray by Napoleon's stratagems, and thought they had to deal with the flotilla only; and Nelson never penetrated the Emperor's plan, and was completely outwitted in the first instance. But Capt. Mahan is plainly right in his view that Napoleon had not the technical knowledge required to direct operations at sea; he could not understand how immense was the difference between the invincible fleets of England, led by men like Nelson and Collingwood, and the ill-equipped and ill-manned French and Spanish squadrons, with a chief such as Villeneuve at their head, and unaccustomed to the real work of the sea. The contest is a most striking example how genius in war, out of its peculiar sphere, and possessing only inferior instruments, was discomfited by the highest professional skill, wielding perfect weapons on its own element. Capt. Mahan agrees in the main with De La Gravière as to the favourable and adverse chances of making the descent. Napoleon had the advantage of the offensive, and of a design masked with consummate craft; and, doubtless, if Ganteaume had got out of Brest, he might have joined Villeneuve and have ruled the Channel. Villeneuve, too, had another good opportunity, even after he had made his way to Ferrol; and Capt. Mahan truly remarks that England was for a time in great danger. Yet he plainly thinks, and we agree with him, that the chances were greatly against Napoleon. Considering the excellence of the blockade of Brest, it was not likely, in those eventful months, that Villeneuve and Ganteaume could have united; and even if they had, the British fleets in pursuit might have defeated the allied squadrons and cut off the flotilla on its way. De La Gravière hints that another Trafalgar might have been fought between Torbay and Dover, even had the French admirals entered the Channel.

Captain Mahan's description of Trafalgar, like all his battle scenes, is lucid and complete. The victory had consequences of the most momentous kind, the most far-reaching of any in the war. The maritime power of France was annihilated by the stroke; she did not attempt again to face England on the seas. Yet this was only a small part of the results. This crushing disaster compelled Napoleon to try to strike England down through her allies; and it sent him on the career of universal conquest, in the hope of destroying British commerce, which ultimately combined all Europe against him. The Emperor attained the first of these objects: the Continent was placed under his feet by Austerlitz, Jena, Friedland, and Tilsit; but he was defeated once more by the power of the sea; and the Continental System led to his ruin. Capt.

Mahan's account of this system, and of the retaliatory policy pursued by England, is full, accurate, and very able; but here, too, we must pass rapidly on, and can only notice a few particulars. The twofold interdict on the trade of the world pronounced by the Berlin and Milan Decrees, and by the British Orders in Council, undoubtedly had prodigious effects; but we incline to think that the injury done to England has been made too much of in this work. On the other hand, the consequences to France were terrible: it was not only that her maritime towns were ruined, and her foreign commerce simply destroyed, and that throughout the bounds of her huge empire manufactures were blighted, and industry crippled; the Continental System had a direct tendency to unite all nations in a league with England, and to stir up the civilised world against a wild scheme of tyranny. The Emperor, too, as Capt. Mahan well points out, made two distinct and fatal mistakes: he underrated "the staying power" of England, due largely to her command of the sea; and he did enormous mischief to France by the blows that were struck at the trade of neutrals. In one respect, Capt. Mahan perhaps exaggerates the results of the Continental System. The policy of the Emperor, no doubt, compelled him to subjugate the whole Continent, for otherwise England could not be cut off from it; but it was his own passionate ambition and imperious arrogance that induced him to march into Spain and Russia; and he could have seriously interfered with British trade without running those excessive hazards. Still, the logical development of the Continental System was, certainly, the domination of France from Archangel to Cadiz and Trieste; and the desperate attempts to compass this end, which soon led to Napoleon's fall, were caused, we should never forget, by his being unable to contend with England upon her domain, the sea. It was like one of the old gladiatorial fights: the armed swordsman overreached himself in his efforts to break the toils of the holder of the net; and he was ultimately meshed within the deadly folds.

We have no space to notice parts of this work, which, nevertheless, deserve high praise. We would especially refer to the comprehensive survey which Capt. Mahan has made of the politics of the time—a huge, intricate, and complex maze, yet not without a plan, if we bear in mind that the great power of the land and the great power of the sea shaped and controlled the course of events. We must glance, however, at one of these chapters—the author's admirable and, in the main, just estimate of the policy of the second Pitt. Capt. Mahan, no doubt, has the strong sympathies of an American for the great son of Chatham, but his picture is infinitely more correct and lifelike than the exaggerated and harsh caricature of Macaulay, a reproduction of Foxite traditions. It is simply absurd to cut Pitt in two, and to represent him in the best first of his career as a farsighted and enlightened statesman, and in the second as a purblind bigot and a "mere driveller" as a War Minister. Pitt, we certainly think,

did not understand the character and spirit of the French Revolution; in this respect he wanted the insight of Burke. He had not, too, the eye of his father for men; and he was to blame for entrusting British armies at two grave crises to the incapable Duke of York, and even for the maladministration of the British navy from 1793 to 1798. But when Jacobinism was in its full swing, he was wise in stopping democratic reforms, and even in adopting a repressive policy; and in the measures he took against French aggression, he was patriotic, and, as the events proved, farsighted.

Much more can be said, we have always thought—and Capt. Mahan concurs in this view—for his military projects and his Continental policy than many English writers will allow. He did not, indeed, create a great British army—a charge unfairly urged by Macaulay, but neither did William III. or Chatham; and the attempt would have been vain and useless. He was perfectly right, when he saw how inferior the allies were to France on the land, to confine the efforts of England chiefly to the sea; and Capt. Mahan has proved how correct was his judgment in striking at France in the West Indies. Nor was he in error, in the long run, in calculating that France would become exhausted, and in arraying the powers of Europe against her. France was exhausted in 1799, and utterly worn out in 1814; and Waterloo was the closing scene of Jena and Austerlitz. One disturbing cause, and one cause only, as Capt. Mahan justly remarks, marred the sagacious forecasts of this great man: he could not see Napoleon in the depths of the future; he could not anticipate that a mighty genius would arise to baffle his projects for a time. Yet even Napoleon did not frustrate the policy of Pitt, as years rolled on; the "pilot who weathered the storm" was as truly the author of the events that culminated in 1815, as William III. was of the triumphs of Marlborough.

WILLIAM O'CONNOR MORRIS.

King Poppy. By the Earl of Lytton. (Longmans.)

The second Lord Lytton was one of those brilliant men from whom better things are expected than they accomplish. All his books, from the early poems of Owen Meredith to the posthumous volume, *Marah*, were stamped with cleverness. They were rich in fancy: graceful, and sometimes almost perfect, in form; full of ease, eloquence, and charm. It would be difficult to say with precision what it was that they lacked; but something was absent from them, and perhaps it was that essential quality which Wordsworth defines as "the consecration and the poet's dream." Lord Lytton was himself apparently conscious of their insufficiency, for he flitted rapidly from one subject and one style to another, as though in quest of the unattained perfection; but it still remained unattained; and when *Marah*, his last book, was found to be of the same character as its predecessors, Lord Lytton's place in literature seemed to have been finally determined. It afterwards turned out, however, that another work had for

years been growing under his hand—a work which, from the time devoted to it and the objects contemplated by it, might well claim to be the chief poetic achievement of his life.

That work was *King Poppy*. The introduction to the poem gives a short account of its origin and progress. It was conceived as long ago as 1872, though not put into verse until two years later. Written, in its first form, in a little more than four months, "the work of perfecting it," we are told, "was a slow process." Indeed it was not until 1890 that the last revision was completed. It is a new light upon Lord Lytton's methods to learn that "he would often devote days to the choice of a single word." If the poem does not entirely justify all this care, it shows that it was spent to some purpose, for the structure of the blank verse is admirable throughout. A useful key to the poem is furnished in the following extract from a letter of the author:

"The purpose of it, so far as it has any definite purpose, is not to prove that all is vanity, but to suggest what a poor tissue of unreality human life would be if the much despised influence of the imagination were banished from it. I think that the practical tendency of all the most popular formulas of social and political improvement is to exclude the imaginative element from the development of character and society, and to ignore its influence. . . . Holding this view, it was a relief to me to write *King Poppy*, and a sort of whimsical enjoyment to contemplate my own image of the perfection of government conducted by a puppet. Apart from this, the more purely literary idea I had in this poem was to shape out vaguely a sort of Golden Legend from the most venerable and familiar features or fragments of the fairy tales and ballads which float about the world, and which our wise generation relegates to the nursery. The Sleeping Princess, the Enchanted Palace, the Flying Horse, Gammer Gurton, the Old King, and the Young Shepherd, who are the stock characters of the generic fairy tale; and then the Good Fairy, or tutelary genius of this impossible little world, who directs the destiny of its more favoured inhabitants."

Without this key the reader might find himself a little bewildered among the fantastic materials that are brought together. For the book is a singular mixture of imaginative legend and somewhat caustic satire: of poetry which reaches the highest excellence, and of simply brilliant writing in which one recognises the hand of an observant man of the world. Unquestionably the finest part of the poem is the prelude, which is wholly occupied with legend and its poetic rendering. Here the poet's fancy, his imagination—for that larger faculty is evident on every page—had free play, and produced some very striking results. To the play of fancy we owe such a delightful passage as this, which opens on the first page:

"There is a legend, the low-breathing wind
In Spring-time whispers to the trees and flowers,
That some good gift on every flower and tree
A guardian god or goddess once bestow'd.
Pan made the reed melodious: Artemis
With mystic influence fill'd the moon-fern: Zeus
The cypress, Cybelè the pine, endow'd
With solemn grace: blithe Dionysus pour'd
The strength of his indomitable mirth
Into the sweet orbs of the cluster'd vine:

Ethereal azure from Athene's eyes
The dim veins of the violet imbued
With pensive beauty : Cythereia's kiss
Crimson'd the balmy bosom of the rose :
Leaf of unfading lustre Phœbus gave
To the green laurel: wash'd in Herē's milk,
White shone the immaculate lily : and the ripe
corn
Demeter robed in Oriental gold."

There is no trace of labour here, but the right word has in every line been fitted to its right use. The choice of epithets is faultless; the arrangement of pauses makes the rhythm perfect; even the redundant syllables in the last line but one (there are no redundant feet) give increased effect to the eloquent close. But art of this kind is not rare, and Lord Lytton always excelled in it. Another passage from the same part of the poem shows a much higher excellence. It relates to Demeter's quest of Persephone. In her wanderings the goddess came to the fount of Arethusa, and "there"—

"There all day long beside the spring she stood,
Grey, gaunt, and silent as its grotto'd rock,
In a dumb trance. But when the sun was sunk
Her anguish overflow'd. The mighty frame,
Ravaged and wasted by a grief divine,
Quick-rushing storms of sudden pangs convulsed;
And, wide outstretching from her childless breast
Arms like the lean boughs of a blasted oak,
She cried aloud. The eagle, whose lone sleep
No thunder rouses, from his sky-girt crag
Responsive scream'd; the hooting sprites that
haunt
Deep mountain glens, a distant host, replied ;
And night's innumerable solitudes
Shouted to one another in the dark."

The quality of such verse as this is not to be mistaken. It is "of imagination all compact." Nor does this passage stand alone, for many other examples equally striking might be quoted; but no reader is likely to pass them without pausing to enjoy their fine suggestiveness. Here and there, too, one comes upon lines that stand out from the rest by the force of some single thought in them. As in this instance :

"The blossem crowns the summit of the stem,
The snow the summit of the mountain crowns,
The King the summit of the nation. Man
Would be deprived of grandeur if his life
Had nothing grand whereon to place a crown."

If the poem were only read for these distinct pictures and passages of imaginative reflection, I am not sure that the reader's enjoyment of it would be less great than it will be if he succeeds in making out the fantastic allegory which the whole poem is supposed to represent. In any case, and whether he follows the allegory or not, it is these glowing parts of the poem that will fix themselves in his memory, and it is to them that he will return again and again.

The allegory would perhaps be more effective if the legendary and highly poetic element in it were less subordinated to the satire. But the satire is very brilliant. The Court of Diadum, where an automaton princess performs the functions of royalty with so much grace that everybody is enthusiastic in her praise, is suggestive enough of other shams in high places. King Diadumianus is not remarkable for wisdom, and the statesmanship of his ministers is chiefly shown in small stratagems and tricks of the trade; but these personages are recognisable types. The ways of diplomacy were familiar to Lord Lytton, whose sketches of diplomatic tact and arti-

fice are drawn to the life, of course with the necessary exaggeration. On one occasion the wheels of the automaton princess went wrong, and she said something stupid to an ambassador. His Excellency knew exactly how to treat the incident :

"But for the tact of the diplomatist
To whom this observation was address'd,
It might have complicated matters much
Between his Court and that of Diadum.
But he, in silence, had profoundly bow'd.
Profound ability ! That bow might mean,
If render'd into speech, a thousand things
Tremendously significant and yet
Conveniently correct : a compromise
Between denial and dissent, a kind
Of courteous reservation of the right
Of contradiction at some future time,
That cleverly evaded the parade
Of an offensive incredulity :
Or, construed otherwise, it might imply
A stinging epigram, a repartee
Unutterably bitter, tho' withal
In its expression perfectly polite."

The poem fully realises the aim of the poet. Upon a substratum of old-world mythology he raises a structure of romance, in which fairy lore furnishes much of the incident and some of the characters. A bit of the actual world of men and women is brought in, as though to show us how small that world is, how poor its ideals and limited its attainments, unless there be associated with it that larger world of the imagination of which myth and fairy legend are here symbolic. Lord Lytton was not mistaken in making this poem his favourite work. It is a true creation, and one can hardly err in ascribing to it whatever nameless excellence is expressed in "the consecration and the poet's dream." Mr. Burne-Jones's allegorical frontispiece, and his design for the cover and title-page, are in perfect keeping with the poem. So, too, perhaps, is "the rubric running by the margin," but rather as a quaint and picturesque feature than as affording the reader any guidance.

GEORGE COTTERELL.

Old Rabbit, the Voodoo, and other Sorcerers. By Mary Alicia Owen. (Fisher Unwin.)

This quaint volume is from the pen of the Southern lady, whose paper on "Missouri-Negro Folk-lore," was one of the good things at the Folk-lore Congress of 1891. She now appears in the guise of the flaxen-haired listener (irreverently dubbed Tow-head), for whose benefit a remarkable group of black women pour out their treasures of ancient fable. The form and method of the book recall, of course, *Uncle Remus*, but the likeness stops there. Considered as humorous literature *Old Rabbit* cannot, perhaps, rank with the masterpiece of "Joel Chandler Harris"; but from the point of view of the folk-lorist it has a far higher value. Both are collections of "animal" myths, founded on widespread and immemorial traditions, with many modern glosses derived from misunderstood phenomena, and adorned with detail, varying with the different races by whom they have been handed down. But whereas *Uncle Remus* is saturated with the modern plantation nigger, in Miss Owen's book the Red Indian medicine man is predominant, and there is also a considerable tincture of the aboriginal African witch-doctor.

The stories here set down for us come from the Missouri border, where there is a large black population of mixed Indian and Negro blood, a blend which not only has an individual flavour of its own, but seems to have preserved certain Voodoo elements not generally met with in the States. About Voodooism we know comparatively little; but, no doubt, as Mr. Leland tells us in his Preface, it is distinguished from Aryan and also from red Indian magic by its reliance, not so much on penance and invocation as "on daring what is horrible and repulsive." The discrimination of these different elements in Miss Owen's stories is an engaging task for the reader, who will also notice the considerable literary skill she shows both in the telling of the stories and in the portraits of those who tell them. A—, the Voodoo king, if a slightly revolting and simian personage, is typical; and the black Sibyls who foregather in the cottage of Granny are admirably distinct in character, speech, and appearance. Chief of them is Granny herself, devoted to "the folks at the House," whose slave she once was, who claims to be a descendant of "them Injuns dat hilt de kyentry fo' de white folks come dar," a pedigree generally admitted, notwithstanding her crisp white wool and pronounced Negro appearance. Next is big Angy or Mrs. Boogarry, whose full-dress name is Madame Angelique Bougareau, a double cross of Indian, Negro and Creole—a fervent Catholic and firm believer in heathen witchcraft, "with the nose of an eagle, the eye of a hawk, the mouth of a cat, and hair like the tail of a black horse." She swears in French, and allows her worthless husband to gamble away her small earnings, explaining her want of thrift by saying, "Me daddy was a gret French hunter, and me mammy waschile tu de big chief of de Iowas; dey no put by lak the squirl in de hole." Then there is the fat and jolly Aunt Emly, with her high Indian cheek bones and oily black ringlets; and Aunt Mymee, the nurse, "the only pure-blooded African and the only copper-coloured person in the party." The child of a Guinea sorceress, she would fain have her friends believe that she had the devil for a father, and was so far successful that not one of them ever went to bed without pouring a cup of seeds on the doorstep and hearth, lest in the night Mymee should arrive by the threshold or the chimney, and ride on their chests, tie their hair in knots, or perform some of the other pleasantries for which your witch in all countries is famous. A pleasing foil to these old Negresses is Tow Head herself, the little white girl whom they combine to spoil and pet—positive and perverse, and a passionate lover of the witch story. Some of her own sayings are in the happiest vein; as when, after hearing the nigger version of Aesop's fox, who through his braggart humour fell a victim to the hounds, "all except de bresh," she bursts out with—

"I hate a story that kills somebody, and I know how foxie's 'lations felt; for some hunters came by here, you know, and their dogs killed my kitten. I cried awfully, and heard grandma say to mamma that I seemed to feel

that I had lost a 'lation. I didn't really, for I have so many 'lations and only had just that one sweet kitty."

There is a whole series of Rabbit stories, usually funny, though containing nothing quite equal to the Tar-baby episode, in which Uncle Remus's chartered libertine so nearly gets his "comeuppence." We would call particular attention to this among other new and delightful words, by which the blacks' vocabulary is richer than the whites'. The rabbit, with Miss Owen, is much more of a magician, much less an incarnation of the nigger, than with "Joel Chandler Harris"; and a similar distinction is noticeable between the bird and reptile personages in the two collections. Chief among the birds is of course the woodpecker, who was a very early bird at magical work, for did not Picus Martius take Romulus and Remus "from the month." The Umbrian augurs knew him well, and in the Eugubine Tables we find the directions: *parfa kurnase dersua peiqu peica merstu*; by interpretation (of Prof. Donaldson), "parram cornicem dexteris picum picam simistros"; and it is noticeable that it is about these same birds that Miss Owen's clients have most to tell us. Her woodpecker is, however, a far greater personage than the classical Picus, the king turned into a bird because he declined to serve a witch's sensual phantasy. He is lord of the woods, the greatest of all the magicians. He makes the bat out of a mouse and a goatsucker, and gives the red-bird his gay plumage, and endows his friends with all the good fortune and all the moral excellences that Pallas and Hera offered to Paris. Perhaps this red-headed bird, with his weird laughing cry, the peculiar mimicry of his plumage, and his curious exploratory methods of feeding, is to be identified with the red-cap goblins found all over Europe; but there is a vast difference between the treasure-seeking *folletto colla beretta* of Europe and the great sorcerer of the American continent.

Perhaps the most curious passage in *Old Rabbit* is that in which the authoress describes the manufacture of a luck-ball (price one dollar) for the benefit of Mr. Leland himself. It is compounded of red clover (substituted for the hair of the *propositus*) dust, white yarn, sewing silk, and tinfoil, the whole tied in innumerable knots, and plentifully moistened with libations of whiskey from the mouth of the Voodoo king. The knots are of the essence of the contract, being four times four times four (Circe turned round four times, according to Ovid, when she conjured poor Picus)—"and de daid and de debbils gotter mine dat number"—"dey ain't no debbil kin git thu dem knots." This is the invocation:—

"Gord afo' me; Gord ahine me; Gord be wid me. May dis ball fetch all good luck tu Charles Leland. May hit tie down all debbils; may hit bine down 'is innemies afo' 'im; may hit bring um undah 'is feet. May hit bring 'im frens in plenty; may hit bring 'im faithful frens; may hit bine um to 'im. May hit bring 'im honeh; may hit bring 'im riches; may hit bring 'im 'is haht's desire. May hit bring 'im success in evehting he hondehtakes; may hit

bring 'im happiness. I ax foh hit in de name ob de Gord."

It certainly was cheap at a dollar.

REGINALD HUGHES.

A FRENCH VIEW OF BURNS.

Robert Burns: I. La Vie; II. Les Œuvres.
Par Auguste Angellier. (Paris: Hachette.)

It is a most humiliating confession for a Scotchman to make; but it is nevertheless the fact that the ablest, most scholarly, and most sympathetic Life of Burns that has yet been published is the work of one who is not only a Frenchman, but a Frenchman of Frenchmen. More brilliant and exhaustive studies of Burns have appeared than the Sorbonne thesis of M. Angellier—notably Carlyle's Essay, the late M. Taine's delightful bit of characterisation, the essay (the best he ever wrote) of John Wilson, and Emeritus Professor Nichol's Preface to the Scott Douglas edition. But there is a warmer than even Wordsworth's brotherliness in M. Angellier's estimate of "the poor inhabitant below"—a brotherliness which neither Lockhart nor Chambers, with the best of intentions, quite reached or preached. I at least know nothing more wise or humane on Burns than this:

"When it is remembered how much he suffered, how much he vanquished, and how much he accomplished, with what misery his genius had to fight to be born and to live, the perseverance of his years of apprenticeship, his intellectual exploits, and, after all, his glory; one cannot help saying that what he did not succeed in, or what he did not undertake, was as nothing compared to what he achieved, and he was a man who achieved much. What remains to be said except that the clay of which he was made was full of diamonds, and that his life was one of the bravest and proudest ever lived by a poet?"

To M. Angellier, moreover, must be accorded the credit of having made a much more thorough and scientific preparation for writing a biography of Burns than any of his predecessors. Holding the doctrine of M. Taine—though somewhat more loosely—that great men are so far the creatures of circumstance that they only appear when the times are ripe for them, he has endeavoured by investigating the history of Scotland and even by mastering books of the type of Galt's novels, to reproduce both the country and the county in which Burns was born. He is thus able to show that Burns, instead of being "a starry stranger" in Scotland, was the culmination of its poetry, the perfection of its special characteristics. There is nothing more astonishing in him than the tumult of his humour—the humour of "The Jolly Beggars" and of "Tam o' Shanter"; and yet M. Angellier can easily show that "in Scotland there has been in all ages a rich fund of humour."

Up to the Dumfries period of Burns's life, M. Angellier's biography, regarded as a coherent narrative of substantially verified facts, is nearly as reliable as it well could be, although he is too apt to accept as gospel the impressions and suggestions of Gilbert Burns—an honest man with a dull brain, who considered atheism as a variety of blackguardism, and who never thoroughly

understood either the head or the heart of his brother. But when M. Angellier deals with the closing period of Burns's life, he becomes painfully conventional. He accepts too readily and completely the "down-grade" theory. He reproduces the gossip of Heron—a notoriously unreliable man, of whose character and career the less said the better—as to Burns's intemperance, as if the lie direct had not been given to that gossip by the positive and emphatic denials of the poet's intimates—Gray and Findlater. He publishes once more the gutter-gatherings of Currie—Currie, who was equally ignorant of Burns and of Dumfries, and who has been proved to have deliberately altered the dates of letters in the interest of his relative, Mrs. Dunlop. He makes a ludicrous mountain out of the molehill of Burns's lyrical worship of Chloris, who was simply a poetical model. Surely M. Angellier's sense of humour must have deserted him when he could write thus, and with Auld Licht seriousness, of the infinite archness of "Oh, whistle, and I'll come to ye, my lad."

"Que signifient ces paroles furtives et ces entrevues dérobées? Aussi innocentes que fussent ces relations, ce mystère seul suffirait pour leur donner l'apparence d'une faute."

Finally, M. Angellier records of Burns "son chagrin paraît dans toutes ses lettres." But why should he have virtually ignored the fact that the Dumfries letters show other sentiments than remorse and disappointment, that in a remarkable communication to Heron—the reputable politician, not the disreputable biographer—Burns showed how he contemplated securing through party influence a collectorship in the Excise, with a handsome salary and leisure for literary work? But it would serve no purpose to dwell on these and similar deficiencies in M. Angellier's work. The final biography of Burns, written in the spirit and on the method of Niebuhr and based on Chambers, but still more on Burns himself, has yet to be published. Till then the intelligent foreigner, even if as capable, cultured, and sympathetic as M. Angellier, cannot fail to make mistakes.

The second of M. Angellier's two large volumes is devoted to a criticism of Burns's works. It is, in all respects, admirable. Burns as the poet of love (though not that exalted love which finds expression in self-effacement) and of nature has never been more generously treated or more carefully analysed. Above all things, the great though undeveloped dramatic faculty in the author of "The Jolly Beggars" is more adequately appraised than it has ever been. M. Angellier illustrates both his biography and his criticism by translations of Burns's best known songs and poems—into French but not into rhyme. This is no easy task. Thus, one does not easily catch in a moment the essence of a thousand love tales when disguised as:

"Si nous n'avions jamais aimé si passionément
Si nous n'avions jamais aimé si aveuglément,
Si nous ne nous étions jamais vus ou jamais
quittés
Nous n'aurions jamais eu nos cours brisés."

But M. Angellier is uniformly correct and often surprisingly happy in his translations.

And these, besides, give piquancy to a book which is not, perhaps, the last word on its subject, but which all thoughtful students of Scottish literature and all lovers of Burns will be constrained to place on their shelves and take to their hearts.

WILLIAM WALLACE.

NEW NOVELS.

The Sorceress. By Mrs. Oliphant. In 3 vols. (White.)

Berris. By Katharine S. Macquoid. In 2 vols. (Ward & Downey.)

Life's Tapestry: or, Homes and Hearths. By Caradoc Granhim. In 3 vols. (Ward & Downey.)

The Seven Sleepers of Ephesus. By M. E. Coleridge. (Chatto & Windus.)

That Awful Baby. By Campbell Rae-Brown. (Eden, Remington & Co.)

A Son of Noah. By Mary Anderson. (Digby, Long & Co.)

Dr. Paul's Theory. By Mrs. A. M. Diehl. (Bristol: Arrowsmith.)

Children of Chance. By Herbert Lloyd. (Hull: Andrews.)

Vanity's Daughter. By Hawley Smart. (White.)

It is long since Mrs. Oliphant wrote anything so thin and meagre as *The Sorceress*. Can it be that the fine vein which distinguished the earlier novels of this delightful but too prolific writer is almost worked out? There was some approach to her old power in that excellent story *Kirsteen*; but the novel before us contains hardly anything to lift it out of the commonplace. There is nothing striking in the plot, the characters are lacking in individuality, and there is little to delight or surprise us in the literary style. We regret this, for Mrs. Oliphant is deservedly a favourite with the reading public. But there are even slips in the English in this story. For example: "There was not perhaps so many remarkable features in that journey," &c. Laura Lance, who gives the title to the novel, is a diabolical creature who sows wretchedness and misery between a girl and her lover, then makes love to the girl's brother—or allows him to make it to her—and breaks his heart, and finally endeavours to capture the father of his victims. This was pretty warm work, and yet the author lets off this wicked schemer in the end in a most lame and impotent fashion. The reader would certainly never gather from what had gone before that the destroyer of the peace of the Kingsward family had "really never at any time meant that family any real harm." Colonel Kingsward, the hard old soldier who hastens the death of his poor wife without intending it, is perhaps the best character, and his daughter Bee is not bad. But, while the novel as a whole might be good enough for a third-rate writer, it is not good enough for Mrs. Oliphant, who has spoilt us for any but really excellent work from her practised hand.

Another admirable writer, Mrs. Macquoid, has also greatly disappointed us in her latest effort, *Berris*. The story is better

written than Mrs. Oliphant's, but the subject is disagreeable, as well as being one that to our thinking was wholly unnecessary to handle. Berris Bedale is not the kind of woman to take for a heroine. She is as vain and frivolous as she is beautiful; and, when she has married a man who is many times too good for her, she is still flattered by the attentions of the sensual baronet, Sir Joshua Horsham. It is true that Berris's sister Mary makes an admirable counterfoil to her. She is a good, honest, English girl, and is worthy of the love of the country doctor who marries her. By the way, why should feminine goodness be so often united to a plain exterior, and the naughty women almost always be made handsome and fascinating? We feel sure that on reflection the author cannot be proud of having written a work of which the central figure is a heartless, worldly woman, who thought much more of getting on in the world, and of attracting attention, than of being happy in her married life. Honest John Statham, Berris's first husband, goes out to Australia, but is drowned on the passage. About the same time the baronet's wife conveniently dies, and the way is opened for Berris to become Lady Horsham. She accepts Sir Joshua's offer, and realises when too late the nobility of her first husband and the worthlessness of her second. Yet, after many unpleasant passages, the last glimpse we have of the ill-assorted couple shows that their tastes are assimilating, and that they are looking forward to a certain kind of happiness together.

There are some good threads scattered through *Life's Tapestry*, but the whole pattern is so blurred and confused that we could not conscientiously advise the author to weave any more of it. The volumes are composed of a series of recollections and impressions which, as they had apparently no *raison d'être* in the beginning, might be continued without end, if Caradoc Granhim were so cruel. The style is most bewildering, Lindley Murray suffering severe defeat again and again; but in one respect the work would have suited Dr. Johnson, for it is monstrously fine as regards long words. By way of showing the reader what he has to expect, we will give an extract from the body of the work:

"By her multiplex efforts; by the anguish of great sorrows; by the self protraction of long-drawn-out labours; by the ignominy of humiliations; by the despair of defeats; by wrong done and wrong suffered; by the strength of conflict; by the justice of achievement; by the prowess of conquest; by the excellence of victory; by the loftiness of beauty; by the joy of triumphs; by the splendours of glory; by all and more does the soul amass infinitude of powers, become commensurate in capacity, unite harmonious with the eternities, attain to solidarity, possess the lustrous radiance of loveliness, the completed greatness, the ineffable effulgence, the solar grandeur of a full-orbed soul."

Whether on the score of grammar or Johnsonese, the reader must be awed by such writing as this. *Life's Tapestry* ranges from Solomon to railways, from Nebuchadnezzar to electricity; and its quotations extend downwards from Plato to Tennyson.

By the way, "That light that ne'er was on sea or shore" is a poor rendering of Wordsworth's beautiful line. We noticed one quotation, however, that is well worthy of the author's reflection:

"Beware of producing crude thoughts;
Study till thy expression is matured."

Decidedly the cleverest story on our list is *The Seven Sleepers of Ephesus*. The title has nothing whatever to do with the ancient legend, but is concerned with a Brotherhood which assumed this name. The actions of its various members cause a great deal of commotion, and afford the author scope for one or two really dramatic situations. One of these is the scene where the Stadt theatre gets on fire, and the hero David Böttiger greatly distinguishes himself. The sketch is short, but it is notable for its concentration, and is also marked by no little literary skill. All the characters are vigorously drawn.

That Awful Baby is a romance of a wholly different type. The finding of the baby, and its subsequent history, will cause many a hearty laugh, but the narrative is not destitute of seriousness as well. Without displaying any particular literary merit, it moves forward smoothly and naturally to the denouement.

A peculiar kind of book is *A Son of Noah*, by Mary Anderson. We hope it is not "Our Mary"—as the Americans familiarly designate the eminent actress—who has been straying into the paths of imaginative literature; because, if so, we cannot congratulate her upon the result. The story is an antediluvian one, and as Mr. Rider Haggard has his ancient manuscripts, why should not Mary Anderson have hers? The history of Shem, Noah's son, was discovered by a Welsh Professor written on some Hebrew parchments concealed in a bronze globe. The events narrated are supposed to have occurred before the Flood; but although the Professor attempts to clothe them in the language of antiquity, there is a good deal of nineteenth century English in the composition. It requires something more than "Peradventure," "Behold," or "Now it came to pass," &c., to give the *vraisemblance* of antiquity to a narrative. There seems to us something "thoroughly English, you know," in such phrases as "We will make but short work of yonder braggart," "It is a task that I shall be right glad to perform," and "It shall never be said that we have cowered down in fear before the son of Noah, like unto beaten hounds." Some passages, such as that descriptive of the building of the Ark, are but little more than paraphrases of portions of the Old Testament. It would be unjust to say that the story has not its points of interest, but the Professor severely handicapped himself in his effort to give an old-world setting to life before the Flood.

Mrs. Diehl has invested *Dr. Paul's Theory* with a certain weird interest. It would be unfair to reveal what the theory is, for upon that point the whole narrative turns; but the plot is concerned with material and spiritual affinities, and the transmission or

transfusion of souls. The volume is very fairly illustrated, and it will probably prove a popular one in "Arrowsmith's Series."

Children of Chance, which inaugurates Andrews's "Library of Popular Fiction," enforces the lesson of the evil consequences that may be expected to follow upon foul deeds deliberately wrought. There is something rather jejune in the style, and the incidents are by no means new in fiction, but the interest in the career of Cecil Studholme and his children is certainly kept alive.

The late Hawley Smart had plenty of "go" in his stories, and this is characteristic of *Vanity's Daughter*. In the abstract, perhaps, it may be wrong to excite pity and sympathy for a beautiful criminal, but there was a great deal deserving of commiseration in the hard lot of the heroine of this little sketch.

G. BARNETT SMITH.

SOME HISTORICAL BOOKS.

The Somerset Religious Houses. By W. A. J. Archbold. Prince Consort Dissertation, 1890. (Cambridge: University Press.) This book is the result of a good deal of reading and some thinking; but notwithstanding the honours with which it has been crowned at Cambridge, we cannot say that it is altogether satisfactory. It consists of eight chapters of the nature of separate essays, not merely on the dissolution of the monasteries in Somersetshire and the property of the houses, but on the effects of that event throughout the country on the condition of the poor, education, agriculture, wages, prices, and things in general. A most ambitious theme! And if the results had been worked out with adequate care, every one interested in the social history of this country would have had good cause to be grateful. But although, as we have said, the work bears evidence of a considerable amount of study (as a prize essay at Cambridge might be expected to do), the results are put before us rather raw; nor will the author's conclusions in some cases be lightly accepted on such evidence as he produces. Indeed, some of the most important of these conclusions rest on no visible support at all; as at pages 99 and 107, where the author offers a conjectural reason to account for a fact which itself requires to be established—viz., that the disappearance of the monks caused but a "slight ripple" in the social condition of the country. Mr. Archbold's leading idea, in fact, is that the dissolution was not nearly so much a cause as a result of the great social revolution of the sixteenth century; and as for the increase of poverty, that was much more due to the suppression of guilds and chantries a little later on. All this may be true, or not true; but we can hardly say that to our minds it is well made out. Those interested in the question, however, will do well to look at Mr. Archbold's book and weigh such evidences as he gives. His footnotes and documents will be of no small service to other inquirers. But as regards the documents, which he prints at full at the end of each chapter, we are sorry that we cannot speak favourably of the editing. There is indeed all the pedantic appearance of accuracy given by the Early English Text Society's plan of printing in italics letters which are suppressed in the abbreviations of the original documents; but the real inaccuracies are simply astounding in a work edited by a Cambridge graduate and issuing from a seat of learning. The Latin documents simply swarm

with errors, and the italics sometimes convict the editor of bad grammar, not due to any blunder in the original record, but to his own extraordinary carelessness. What will record students think of the following specimen at page 142:—"Pro pencone Katerine Bowcher nuper Abbissam"? Or of this from page 217, as seemingly careful in its italics and as preposterous in its effect—"de qua quidem omnia," where anyone can see at a glance that the last word should be *summa*?

Culture in Early Scotland. By James Mackinnon. (Williams & Norgate.) Mr. Mackinnon's epitome and criticism of his book, given in the form of a preface, is so well done that a lazy reviewer is much beholden to him for his courtesy, and might therewith rest content. But when the author proclaims—and he may be right—that most of the "treatises on the history and archaeology of Scotland are irksome reading to all but the knowledge-thirsty student," and that he has made "the story of our past readable as well as instructive," common decency compels even the most indolent censor to read the volume for its own sake. Which done, he will disagree with the author's theory of attractive prose. As the book aims to be an exposition of "culture" in the German sense, it may conform more to the pure Teutonic taste; but it is uncommonly like an ordinary university dissertation, a *réchauffé* of student-day reading, with not a little of that high-falutin inseparable from theses on far-off culture (see pp. 4, 15, 23, 65, 93, &c.). There is much interesting matter imbedded in the closing chapters on "Celtic Christian Culture," and in that on Ninian; and recent theories, as Du Chaillu's on the Germanic origin of the invaders, are carefully noted, if not quite adequately criticised (pp. 174-5). We are told a number of the miraculous stories which eke out the lives of saints in Scotland as elsewhere, but our relish is spoilt by the prosaic and unsympathetic explanation which Mr. Mackinnon invariably adds. Thus, the tale of Cuthbert's hungry wanderings in the Lammermoors, and of his horse's discovery of food in a napkin in the roof of a shepherd's hut, is concluded thus: "This he regards as a miraculous reward of his unwavering faith, forgetting that it was only the luncheon which some shepherd had omitted to take with him a day or two before." Mr. Mackinnon is earnest in his preface, that the reviewer should try to put himself in his place; but it will be difficult: in this case at least, to say that we appreciate his attitude, and at the same time understand the saint or the "culture" of his time.

The Craven and North-West Yorkshire Highlands. By H. Speight. Illustrated. (Elliot Stock.) Yorkshiremen are justly proud of their county. Not only does it include some of the most important historic sites and industrial centres, but it also contains districts of mountain and moorland scenery of great extent and beauty. Foremost among these must be placed what the industrious writer of this interesting book calls the "North-West Highlands." It embraces the lime-stone region, with its wonderful caverns; Ingleborough, and its adjacent lofty heights; numerous "scars" and "forces" of singular beauty; and, in the softer scenery of the valleys, more than one ruined abbey, notably Fountains and Jervaux, alone well worth a pilgrimage. The area described by Mr. Speight—with the thoroughness of a Yorkshireman—is an extensive one, comprehending, as it does, pretty well all the country which lies between Swaledale on the north, and Airedale on the south. Mr. Speight's plan is to take certain centres, and work from them, beginning with Giggleswick, which may be termed the capital of Craven, and ending with the valley of the Lune and north-western border land of

Yorkshire. The natural features are carefully described, and considerable scientific information—geological and botanical—is given. Such specially interesting places as the Victoria Cave, the Ingleton Glens, Malham, Penyghent, and Dentdale are treated with great fulness. Mr. Speight is something of an antiquary, and, with Whitaker and others to guide him, has visited every ancient house, and found something to say about every old family, now, or in past times, connected therewith. The "grit" which the Yorkshireman displays may in part be the result of the invigorating air which he breathes, and those who need its restorative power can scarcely do better than seek it amid scenes such as Mr. Speight describes, where is so much to delight the eye and stir the imagination.

The History of Boxley Parish. With Illustrations. By J. Cave-Browne, Vicar of Detling. (Maidstone: Dickinson.) The author of this addition to the history of Kent is no tiro. He knows where to look for information, and how to estimate and use it, when obtained. While modestly disclaiming any special qualifications for his task, he exhibits a degree of industry, intelligence, and enthusiasm which demands the most favourable recognition. The parish of Boxley has many claims to notice. Within its boundaries lies Penenden Heath, the scene of the trial in 1076 between Lanfranc and Odo (the king's half-brother), and at later dates of both Wat Tyler's and Jack Cade's insurgent gatherings. Here too "did the chivalrous yet rash Sir Thomas Wiat sound the tocsin of rebellion against Queen Mary's hateful Spanish alliance," and gathered around him some 1500 armed men, while 5000 others were ready at his summons to join in insurrection. Boxley had its abbey—a Cistercian house—founded by William d'Ypres in 1146, but now a shapeless ruin. At one time it rivalled the cathedral at Canterbury as a place of pilgrimage, for the "Rood of Grace" seemed to work even greater miracles than the shrine of St. Thomas. The parish church has survived, and its tower and western porch are features of considerable beauty. Among the vicars occur Walter Balcanual, afterwards Dean of Durham, and William Markham, who was made Archbishop of York in 1776, and one or two other men of note. Mr. Cave-Browne devotes no little space to the annals of the Wiat family (whose seat, Allington Castle, was hard by), and has brought to light many most interesting facts.

No promise of novelty is held out to us by the preface to the *Footprints of Statesmen during the Eighteenth Century*, by R. Balliol Brett. (Macmillans.) It is an old story, the fruit of a long contemplation of that age, told afresh with considerable vivacity for the entertainment of a friend and now published for the benefit of a boy at Eton. Personal rule, chiefly as exemplified in the career of Marlborough, the rise of party government and of cabinet responsibility, as shown in the conduct of such men as Walpole and Bolingbroke: these are among the topics which are discussed for our instruction. If the chapters of Mr. Brett show anywhere signs of that spirit which leads men to form independent judgments on the politicians of the past, it is in that part of his volume which concerns the public life of Charles James Fox. He has thrown aside the marvellous fascination which that statesman has exercised for many generations over the minds of men, and passed a severe condemnation on many of his acts, a censure not usually bestowed by writers identified with Mr. Brett's leanings in politics. This brochure concludes with an appendix of two schemes of reading drawn up as if they were genealogical trees, which show an originality, but an

originality somewhat whimsical, of personal character.

THE new volume of Mr. Gomme's "Gentleman's Magazine Library" (Elliot Stock) deals with the topographical history of three counties—Derby, Devon, and Dorset—each of which has many charms of its own, though, by common consent, the palm would be assigned to the moors and meadows, the combes and coasts of Devonshire. The county of Dorset is conspicuous for the possession of a history of rare merit, brought down in its latest issue to a recent date; but the two remaining districts of England still lack historians worthy to be mentioned with Hutchins of Dorset. The lack of such works enhances the value of the selections from the *Gentleman's Magazine* which Mr. Gomme has given to us. We are grateful to him for these three volumes, and in the fitting spirit of appreciation of his labours shall hope to be favoured in due time with other and similar gifts. The best contributions comprised in the section on Derbyshire were written by J. P. Malcolm, an antiquary now all but forgotten, who did some excellent work in his time. One of the most curious of its reprints gives an account of the jubilee-meeting at the Revolution House in Whittington to celebrate the rising in 1688. Some remarks on the crosses and churches of Devonshire, the work of an unknown investigator, are admirable in design and execution. John Laskey supplied a very useful journal of an excursion on Dartmoor; Shirley Woolmer, an Exeter man, visited and described Raleigh's birthplace at Hayes; and Joseph Chattaway, from Plymouth, compiled histories of Brixham, Totnes, and the two Plymptons. Equally worthy of mention is A. J. Kempe's account of Tavistock, which was based on the researches of his sister, Mrs. Bray, and her husband, long the vicar of that town. Some of the best articles contained in the section devoted to Dorsetshire were supplied by the Rev. William Barnes, who had resided within its borders throughout a protracted life and was fondly known to its natives as the "Dorsetshire Poet."

NOTES AND NEWS.

MR. T. FISHER UNWIN will shortly publish *The Autobiography of Theobald Wolfe Tone*, edited by Mr. Barry O'Brien, with an introduction by Mr. James Bryce. It will form two volumes, illustrated with a photogravure frontispiece and five steel plates.

MESSRS. WILLIAM BLACKWOOD & SONS have in preparation a collected edition of the prose works of Robert Stephen Hawker, of Morwenstow. These are not, we fancy, very voluminous, the most important being the book entitled *Footprints of Former Men in Far Cornwall* (1870); the rest are chiefly sermons.

MESSRS. MACMILLAN'S announce a new volume of essays by Mr. F. W. H. Myers, to be called *Science and a Future Life*.

MESSRS. ELKIN MATHEWS & JOHN LANE will shortly issue a new volume of poems, entitled *A Fellowship in Song*, the joint work of Mr. R. Le Gallienne, Mr. Norman Gale, and Mr. Alfred Hayes.

MESSRS. CHATTO & WINDUS will publish shortly a little volume of *Songs and Sonnets*, by Miss Mathilde Blind.

MESSRS. SAMPSON LOW, MARSTON & CO. will publish, in the course of the present month, *Japan as We Saw It*, by Miss M. Bickersteth, giving an account of the recent tour of the author's father, the Bishop of Exeter, who himself contributes a preface. The book will be abundantly illustrated from photographs, some of which show the effects of the great earthquake that occurred while the party were at Osaka.

MR. WILMOT HARRISON, author of *Memorable London Houses*, has in preparation a companion volume for Paris, to be illustrated with portraits of celebrities and sketches of their houses, specially drawn for the work.

MESSRS. LONGMANS have in the press a volume entitled *Canonical and Uncanonical Gospels*, by the Rev. W. E. Barnes, of St. Peter's College, Cambridge, which will contain chapters on the newly discovered Gospel of Peter, and on Words of Jesus not recorded in the Four Gospels.

AMONG several books announced to commemorate the Jubilee of the Free Church of Scotland, a work by Dr. Peter Bayne, entitled *The Church of the Disruption: Its Rousing Cry—"Christ the Head of His Church,"* will certainly take an important place. Dr. Bayne has always been an enthusiastic adherent of the Free Church, and was intimately acquainted with many of those who took a prominent part in the disruption. His aim in this volume is to bring out the principle embodied in the conflict—the argument of the Church, and the part played by the most prominent leaders. Messrs. T. & T. Clark, of Edinburgh, hope to issue the book early in May.

The three following volumes are announced in the series of "The Story of the Nations": *Parthia*, by Canon Rawlinson; *The Recovery of Spain*, by Mr. H. E. Watts; and *The Australian Commonwealth*, by Mr. Greville Tregarthen, government statistician at Sydney.

MR. THOMAS ARCHER'S new work, *The Highway of Letters and its Echoes of Famous Footsteps*, will be published in a few days by Messrs. Cassell & Co.

THE City of London branch of the Imperial Federation League has in preparation a work dealing with the imports into the United Kingdom, India, and the colonies. A preface will be contributed by the president of the branch, Sir John Lubbock. The Agents-General for Canada, the Cape, New South Wales, New Zealand, Queensland, South Australia, Victoria, Western Australia, and Tasmania will, it is expected, supply short introductions to the sections relating to their colonies. The introduction to the figures for India will be by Mr. Hugh Matheson, chairman of the East Indian section of the Chamber of Commerce, and that for the West Indies by Mr. Neville Lubbock, chairman of the West India Committee. A chapter on colonial investments will be added by Mr. F. Faithful Begg.

THE next volume in the Scott Library will be a reprint of Carlyle's *Essays on German Literature*, with an introduction by Mr. Ernest Rhys.

THE Duke of Edinburgh has accepted the dedication of Mr. Elliot Stock's forthcoming reprint of Captain Cook's MS. Journal of his First Voyage.

THE first editions of Mr. William Watson's prose work, *Excursions in Criticism*, and also of his new poem, *The Eloping Angels*, were sold out within a week of publication; and Lord De Tabley's volume, *Poems, Dramatic and Lyrical*, was also sold out before the book was issued. Second editions of all three books are in preparation.

MR. W. J. IBBETT, of Church-street, Epsom, proposes to issue privately a few copies of a poem, entitled *The Rites of Venus*, described in a second letter to H. Buxton Forman.

THE April number of the *Eastern and Western Review* has already run into a third edition. It contains a recent portrait of the Queen and the reproduction of her signature in English and Hindustani, as well as a short paper entitled "The Queen and Her Eastern Empire." The same number further contains the facsimile

of a communication sent to the editor by Mr. W. E. Gladstone, beginning "If sympathy could manufacture time."

MR. ARTHUR WAUGH, author of a recent Study of Lord Tennyson, will henceforth be the London correspondent of the *New York Critic*, succeeding in that post to Mrs. L. B. Walford.

MR. JOSEPH TRUSLOVE, who has traded as bookseller and publisher at 143 Oxford-street, under the name of Truslove & Shirley, has taken into partnership Mr. Frank Hanson, for many years the London representative of Messrs. Simpkin, Marshall & Co. The style of the firm in future will be Truslove & Hanson.

AT the next meeting of the Carlyle Society, to be held at Anderton's Hotel on April 10 at 8.15 p.m., a paper will be read by Emeritus Professor John Nichol, of Glasgow, entitled "Transition from Plato to Carlyle."

ON Thursday next, the first Al-Thing (annual general meeting) of the Viking Club will be held at the King's Weigh House Rooms, Grosvenor-square. The Jarl (president) will deliver an address; and reports will be submitted by the Law-Man (secretary) and the Great Foud (treasurer).

THE annual general meeting of the Irish Literary Society was held on March 30, Mr. Alfred P. Graves in the chair, when the following committee was elected for the ensuing year: The Rev. Stopford Brooke, Mrs. Bryant, W. M. Crook, Alfred Perceval Graves, R. Barry O'Brien, John Augustus O'Shea, M. MacDonagh, J. G. O'Keeffe, Dr. Todhunter, D. J. O'Donoghue, F. A. Fahy, Dr. Mark Ryan, W. B. Yeats, Major J. McGuinness (hon. treasurer), T. W. Rolleston (hon. sec.).

DURING next week Messrs. Sotheby will sell two interesting collections: on Monday and Tuesday, a number of autograph letters and historical documents, including a series of twenty-four letters of George Eliot to one correspondent, and the original MS. of Tennyson's metrical experiments and fragmentary translation of the "Iliad," which his publisher "bagged"; and on Wednesday and Thursday the library of a collector, who made a speciality of the poetry and dramatic literature of the sixteenth and seventeenth centuries, and had amassed quite a number of quartos of the second rank.

UNIVERSITY JOTTINGS.

THE book on Wadham College, Oxford, upon which Mr. T. G. Jackson, A.R.A., has been engaged for some time past, is now ready for issue to subscribers; and we believe that the Oxford Press Warehouse have also a few copies for sale. The author's method of treatment somewhat resembles that adopted by Messrs. Willis and Clark in their Architectural History of Cambridge. Mr. Jackson writes primarily as an architect, having the advantage of dealing with a structure that was built at one time and on one plan, and of which the complete building accounts happen to have been preserved. But he has not confined himself solely to the material fabric and its contents. Leaving it to Mr. R. B. Gardiner to continue his Register of members, he has given a brief history of the college down to the end of last century, and has specially devoted himself to tracing the family of the founder and their memorials in Somerset and Devon. There is perhaps no other college at Oxford where so much can be recovered about the founder and the foundress. The volume is enriched not only with plates of architectural plans and portraits, but also with numerous illustrations in the text, and with a new printer's device designed by the author for the Clarendon Press. It is not unworthy of mention that this is the third college history

which the piety of Oxford men has produced within the few months of the present year.

THE council of St. John's College, Cambridge, have recently extended the tenure of the fellowships held by Mr. G. F. Stout, editor of *Mind*; Mr. A. Harker, demonstrator in geology; and Mr. W. Bateson, late Balfour student in animal morphology.

AN interesting discovery has lately been made at Jesus College, Cambridge. By removing the plaster from the east side of the cloister court, there has been disclosed a row of arches, belonging to the thirteenth century. They appear to have formed a portion of the arcading of the cloisters in the convent which stood on this site before the college was founded. The arches, of which three have already been laid bare, are beautifully preserved. They have been filled up with rubbish, and used to make part of the present wall, which dates from the sixteenth century. The bottom of the pillars are some five feet below the level of the present surface of the ground.

AT the annual meeting of the Calcutta University, the chancellor (Lord Lansdowne) announced that the decision of London University to hold local examinations at Calcutta had been approved by the syndicate and senate.

THE University of Kasan proposes to celebrate the centenary of the mathematician, Lobatchefsky, who was born on October 10, 1795.

In connexion with the London Society for the Extension of University Teaching, a course of five lectures will be begun towards the end of April, at the London Institution, by Mr. J. Churton Collins, upon "The Debt of English Literature to the Classics of Greece." Concerning the lecturer, the *University Extension Journal* says, with truth, that

"he has done more than any other single man to awaken and nourish throughout the metropolitan centres an interest in the new humanist revival which is now a growing force in our midst."

THE *Cosmopolitan* for April contains an article on the new University of Chicago, by Mr. H. H. Boyesen, illustrated with portraits, including one of Mr. R. G. Moulton, who occupies the post of university extension professor of English literature. There is also, we observe, a director of the department of physical culture, who is described as a famous athlete from Yale. The total endowments at present amount to about seven million dollars (£1,400,000), of which more than one-half has been given by a single benefactor, Mr. John D. Rockefeller. The university is undenominational, though the majority of the trustees happen to be Baptists.

MR. EDWARD BENSLEY, of Trinity College, Cambridge, now a lecturer at Chicago University, is engaged in writing a history of the University Extension Movement throughout the world.

DR. H. H. FURNESS, the editor of the *Variorum Shakspere*, has been giving readings from Shakspere to the University of Pennsylvania.

ORIGINAL VERSE.

THE LAST VIGIL OF BROTHER SERAPION.
A.D. 15—.

Lo! where the moonlight trembles through the trees
And slants athwart my casement bars, it seems
To mock the floor, where its resplendent beams
Kiss hollows worn by long-dead, holy knees.
And when the moon creeps to her nightly death,
She seeks out yonder Christ amid the gloom,
As Mary's eyes peered in the empty tomb,
To find Him gone . . . I hold my panting breath

And watch him. Ay, those ribs scarce clothed
With flesh,
Those eyes, that life-worn, blood-stained face
Below

The thorns . . . My Christ! My God, if
Thou dost know
What fiends lurk here around Thee, to enmesh

Thy monk, come down and save his maddened
soul,
Or strike him dead, with but one look of Thine!

He will not move; and still the cold moonshine
Reveals him *dead* . . . The chapel-bell
doth toll

For one whose stainless spirit, yester-even,
From out his silent, angel-guarded cell,
Where forty years it had been wont to dwell,
Passed straight through purgatory to high heaven.

Twice twenty years! And I, whose span of time
Doth measure half, am worn unto the shade
Of mine old self; these locks, whose lustre made
A glory round my head in childhood's prime

(They said) are dimmed by winter's swift decay—
Winter, that doth usurp the tender place
Of mellow Summer, and upon her face
Paint lines and tints of death in darkening grey.

How came I here? O ye dark cypress-trees
That stand within these monastery walls,
A wind sighs softly through you that recalls
Of other days the long, love-burdened breeze!

A stone bed is as soft to him who dreams
Of love, as princes' purple-curtained down,
Love's draught of rapture doth the spirit drown
More fathoms deep than wine in sleepy streams!

Christ! See not where I press this tortured breast
Against the stones, and stretch out longing arms
To draw that shape, whose shadow-painted charms

Are far too fair to leave mine eyes in rest!

Shut Eyes, look not to where she softly comes
With silent sweeping robes through yonder door!
Heart's love, why hast thou never come before?
Now doth my cell outshine thy palace rooms!

Dost thou remember all the summer eves
We wandered idly on the vine-clad hills,
And laved our hands in laughter-bubbling rills.
And pulled the corn, to make us mimic sheaves?

Dost thou remember how the silence deep
When our two voices ceased was eloquent,
And love and mystery both their being lent
Between our souls a sacred space to keep?

Dost thou remember my first words of love,
And how the sunset kindled into flame,
As in thy face there blushed a guiltless shame.
Where fear's pale rose with love's own crimson strove?

Look not too steadfastly upon my face,
Lest all its haggard waneness hurt thy sight,
Let not my wasted hands thy clasp affright!
My scourge-wounds heal beneath thy hands' dear grace.

Ay, as thou cam'st the mocking fiends from hell
That haunt me nightly, give me one respite;
Not e'en the Christ thou seest can affright
Their damned presence from Serapion's cell.

My name? Ah no, it was not thus, thou
know'st,
Thy lips first called me, on that wondrous day
When all my soul caught fire at one sweet ray,
Thy wandering eyes let fall, as mine they cross'd.

Sit thou upon this narrow length of stone,
That is my couch through every tortured night,
And kneeling at thy feet, before my sight
I have my God and all my saints in one!

No heaven but thee, whate'er the fathers prate,
And though they feign mild Mary queen of heaven,
Each monk's wild fancy to her face hath given
Those earthly eyes that darken most his fate.

I had not sinned in loving thee before;
Now with one kiss I hurl a gage to hell,
And for this moment's dear delight I sell
My soul to deep damnation evermore!

Since I am monk, thou art become my sin,
Who wert, in other days, my sum of good,
And love is now a poison of the blood
That was, before, life's purest fount within.

Could I forget thee! If these ancient walls
But held the Lethæan stream the pagans love!
If in monastic woods were that still grove
Where never Memory's haunting footstep falls!

And still Christ looks, though black is all the sky,
And sees us wrapt in darkness, for the moon
Hath left His Calvary, and daylight soon
Will shuddering peer above the casement high.

That dying men should think of God alone,
Is't true?—That they forget all earthly joy
And guard a steadfast hope without alloy
Of bliss transcendent, erst in visions shown?

Alas! to me, who long have lived in strife
'Twixt heaven and earth, too terrible to bear,
In my last hour there dawns on me too fair
Thyself, that art the lode-star of my life!

To keep thee off, by dint of fighting prayer,
In battles oft that bathed my hands in blood,
While yet I clung to Christ upon the rood—
O God! And now to have thee still sit there!

So long to stay away, so late to come,
My love, my buried life, my purer soul!
Hark, how the distant chapel-bell doth toll
Another's entrance to his longed-for home!

He never suffered love's sweet pains intense,
Nor saw his dearest in base wedlock sold,
Nor felt his youth for lack of her grow old,
Nor strove to quench in blood the fires of sense.

Young love comes softly, like a tender child
That may be moulded unto good or ill,
Bent either, by one over mastering will,
To gracious purity and sweetness mild.

Or, like a changeling, grow to monstrous shape
Devoid of pity, terrible and strange,
Whose nature sinks with every cycled change
And owns no kindred but the soulless ape.

So strange all things are grown. . . . There
was a feast

I do remember surely, where One smiled
Upon a bridal and was not defiled. . . .
Yet wedlock were accursed in any priest!

Once more a prayer! Ah, Christ look now on
me!

What whispered He? Was't pity? . . . Yonder
knell
Fades into sweetness, as an evening bell

That greets the sailor o'er a waveless sea.

LILY THICKNESSE.

MAGAZINES AND REVIEWS.

AMONG the more important articles in recent issues of the *Expositor* may be mentioned those on "Paul's Conception of Christianity," by Prof. Bruce; on "Some Points in the Synoptic Problem," by Prof. Stanton; on "The Gospel according to Peter," by Mr. J. O. F. Murray; on "Wellhausen's Die kleinen Propheten," by Dr. John Taylor; on "The Earlier Ideas of Isaiah," by Prof. Davidson; and on "Galilee," by Prof. G. A. Smith. Tributes to the memory of the late Prof. Hort, by Profs. Robinson and Ramsay, appeared in the January number.

THE *Boletin* of the Real Academia de la Historia for March contains a History and the Acts of two important Spanish Councils, by Padre Fita: the first, of Braga, in 1261, is one of the many provincial Councils held by order of Alexander IV. to oppose the menacing advance of the Tartars and the Great Khan, "nam," as the assembled Fathers say, with evident reference to Ps. lix. 6, "illorum dominus magnus canis vocabatur"; the second, of greater mark, is the national Council held at

Seville in 1478, revealing a state of affairs in the Spanish Church which led Isabella to demand the establishment of the Inquisition. The Council was summoned by the Kings, and controlled by them; nearly the whole of its Canons tend to strengthen the royal power. Abuses of papal authority are freely complained of; reformation is solicited from the Kings, who reply, "A nos que representamos la yglesia universal dellos (reyos) pertenesce prover è remediar, &c." Such expressions, marking the spirit of the age, should be taken into account even in the English Reformation, remembering the close connexion between the two crowns then and subsequently. A controversial paper, by Fernandez Duro, on the Cabots, maintains the moral dishonesty of Sebastian Cabot, and his practical incompetence as a mariner, while admitting knowledge of theoretical navigation and cartography. His secret was a method of finding the longitude by magnetic variation. Many of the assertions and arguments of Mr. Harisse are controverted, not only here by Fernandez Duro, but by Luis Vidart in the *Revista Contemporanea*, and also by Portuguese writers. New and valuable documents on Cervantes are promised in an early *Boletin*.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- AMIC, H. George Sand—mes Souvenirs. Paris: Calmann Lévy. 3 fr. 50 c.
 DONINA, S. Graf. Kurfürstliche Schlösser in der Mark Brandenburg. 3. Thl. Das Königl. Schloss in Berlin. Berlin: Duncker. 20 M.
 DÜNTZER, H. Friederike v. Seesenheim im Lichte der Wahrheit. Stuttgart: Cotta. 3 M.
 EBE, G. Die Schmuckformen der Denkmalsbauten aus allen Stilepochen seit der griechischen Antike. 1. u. 2. Thl. Antike u. alchristl. Zeit. Berlin: Clemens. 6 M. 40 Pf.
 FRANCK, Ad. Réformateurs et publicistes de l'Europe—18e Siècle. Paris: Calmann Lévy. 7 fr. 50 c.
 FREYRE, A. Oesterre in deutscher Sage, Sitte u. Dichtung. Gütersloh: Bertelsmann. 2 M.
 HÄNDLICK, B. Die schweizerische Malerei im 16. Jahrh. dieses der Alpen. Aarau: Sauerländer. 10 M.
 RIEGL, A. Stilfragen. Grundlegungen zu e. Geschichts der Ornamentik. Berlin: Clemens. 12 M.
 SUDRE, I. Les Sources du Roman de Renart. Paris: Bouillon. 12 fr.
 THOUARD, Général. Paris, Tours, Bordeaux: Souvenirs de la Guerre de 1870-71. Paris: Lib. Illustré. 7 fr. 50 c.

THEOLOGY, ETC.

- ALBERT, F. R. Die Geschichte der Predigt in Deutschland bis Luther. Gütersloh: Bertelsmann. 2 M. 80 Pf.
 BUBER, S. Midrasch Samuel. Agadische Abhandlung. üb. das Buch Samuel. Wien: Lippe. 2 M.
 KATZ, A. Der wahre Talmudjude. Die wichtigsten Grundsätze d. talmud. Schriftthums üb. das stitl. Leben d. Menschen. Übers. n. in 70 Capiteln systematisch geordnet. Berlin: Apolant. 2 M.
 STEUER, W. Die Gottes- u. Logoslehre d. Tatian m. ihren Berührungen in der griechischen Philosophie. Leipzig: Veit. 2 M.

HISTORY, LAW, ETC.

- KARLOWA, O. Römische Rechtsgeschichte. 2. Bd. 2. Abtlg. Leipzig: Veit. 12 M. 50 Pf.
 LA BOUILLER, M. Comtesse de. Mémoires inédits de Bertrand Poirier de Beaumais, commandant général de l'artillerie des armées de la Vendée. Paris: Plon. 7 fr. 50 c.
 LENZ, A. Der strafrechtliche Schutz d. Pfandrechts. Ein Beitrag zur Geschichte u. Dogmatik d. Schuldenrechts. Stuttgart: Enke. 7 M.
 REGESTA diplomatica Bohemiae et Moraviae. Part IV. 1344-1348. Open J. Emser. Vol. 6. Prag: Valecka. 6 M.
 RÖSSLER, H. Cardinal Johannes Dominici. O. Pr., 1357-1419. Ein Reformatorbild aus des Zeit d. grossen Schisms. Freiburg-i.-B.: Herder. 3 M.

PHYSICAL SCIENCE.

- DALLA TORRE, G. G. v. Catalogus hymenopterorum. Vol. VII. Formicidae (Heterogyna). Leipzig: Engelmann. 13 M.
 FOUSSEAU, G. Polarisation rotatoire, réflexion et réfraction vitreuses. Paris: Carré. 12 fr.
 FRIEND, Ch. Cours de minéralogie: minéralogie générale. Paris: Masson. 10 fr.
 HÖHNES, R. Erdbebenkunde. Di-Erschwing. u. Ursachen der Erdbeben, die Methoden ihrer Beobachtg. Leipzig: Veit. 10 M.

PHILOLOGY, ETC.

- JOSEPH, D. Die Paläste d. homerischen Epos m. Rücksicht auf die Ausgrabungen Heinrich Schliemanns. Berlin: Clemens. 1 M. 40 Pf.
 SIROFRIED, C., u. B. STADE. Hebräisches Wörterbuch zum Alten Testamente. Leipzig: Veit. 20 M.

CORRESPONDENCE.

ENGLISH PROSODY, AND "STYLE."

Brighton: April 1, 1893.

While I recognise the friendly, and to some extent even sympathetic, tone of your reviewer, his almost exclusively technical criticism of my little book suggests to me an observation or two, which perhaps you will permit me to make. I have understood that Mr. Gale is a poet; and though I have only seen one or two pieces of his, judging from these, I am well disposed to believe it. If he be an original poet, he will have his own mode of expression, his own metrical scheme; and this will perhaps proportionately prevent his intelligent acceptance of another, which is the equally legitimate expression of another original writer. And if he be not, he will have formed himself on a particular kind of verse which will be his model. His ear at least will have to accustom itself to another writer's rhythmical effects before he will be competent to judge them. How one envies youth its great qualities, though its confident dogmatism perhaps less than other characteristics! In criticising a practised writer of verse, one should perhaps give him credit for knowing something of his business—should perhaps admit the possibility of the defective ear being sometimes on our own side; that is assuredly true of the critic who writes prose only, but it is also true of the critic who writes verse, and this for reasons I have already set forth.

Now as an instance of my own defective rhythm Mr. Gale quotes the line—

"Like a shy light over bale and root,"
 and speaks of "its painful recurrence of a similar sound in the first four words." That criticism only tells me that Mr. Gale dislikes assonance. I note the fact with interest—but then, in that place, I happened to like it. I have seen people ready to scratch each other's eyes out over the taste of olives—nice or nasty. "When doctors differ"? Mr. Gale decides for tweedledum, I for tweedledee. *Que voulez vous?* Once again—

"They are waiting on the shore
 For the bark to take them home :
 They will toil and gain no more :
 The hour for release has come."

Mr. Gale says that since the accent in the first three of these lines is on the third syllable, it ought also to be there in the fourth line. Why? One ear likes monotony in metre, another does not. Must the ear that likes it not be "deaf"? (Mr. Gale says my "Muse is deaf in one ear.") Why not his, which demands this monotony? Mine distinctly prefers a variation in the accent of a stanza, and therefore elects to place the accent on the second syllable in that fourth line, though Mr. Gale (perhaps because he is "deaf in one ear") assures the reader that "the line lumbers along, looking for its legitimate pause, but cannot find it till it reaches the fifth syllable."

English syllables have not the same quantitative value as Greek and Latin ones; and I think that Mr. J. A. Symonds has proved conclusively (if it needed proving), in his dissertations on the English heroic verse, and the Greek Senarius, and on the blank verse of Milton, that English prosody is accentual not quantitative. For instance, if Mr. Gale chooses to read my line,

"Like a shy light over bale and root,"
 so as to emphasise the initial word, instead of treating the first foot as anapaestic, which the genius of the verse demands, no wonder he does not like it. But really one may choose to tumble over one's own feet as well as over obstacles placed in one's way by somebody else; and a child who does that may swear at the

footstool. I have to bargain that my verses shall be read properly. A Cockney (of course not Mr. Gale) might pronounce "loike," and then object to the euphony. Variation of pause, and accent, the measure being as much as possible adapted to the sense—that to my ear constitutes the chief beauty of English verse; and I remember Tennyson saying the same thing to me when I was young man. I, for my part—though I have written a good deal of (signed) criticism in my time—have long ago learned diffidence in objecting to a poet's metre, because I have often found that, though I did not like it, or even catch its rhythm at first, I afterwards got into the swing of it when I had studied the poet's manner sufficiently, and assimilated that; then the measure was found to be the appropriate body formed for itself by that singer's idiosyncrasy, or goal—granting him to have a personality of his own behind the words, assuming him, of course, to be no mere mocking bird.

Of the verse commencing—

"You who lay in Love's white bosom,"

I really feel obliged to Mr. Gale for saying that "though the reader has to take heed even in this instance lest he fall, the lines are lovely indeed"; but what tripped him here, I wonder? He has, in quoting, altered my epithet "homing" to a word far less euphonious in that place, "turning." I wrote:

"Leander homing to his love,"

adapting the epithet applied to pigeons, and liking that combination of vowel-sounds, aspirates, and consonants, but Mr. Gale quotes "turning." Here, again, I am not responsible for the "shock" to my critic's nerves. Gascoigne, writing of Chaucer, says, "although his lines are not always of one self-same number of syllables, yet being read by one that hath understanding, the longest verse will fall to the ear correspondent unto that which hath fewest syllables in it, and that which hath the fewest syllables shall be found yet to consist of words that have such a natural sound as may seem equal in length to a verse which hath many more syllables of lighter accent." Besides which, he might have added, the *sense* often demands an emphasis or a pause in poetry, which fills the place of an extra syllable or more, and has a corresponding phonetic value, by which the *educated* ear is satisfied. However, though I (naturally) think him mistaken, Mr. Norman Gale's review, on the whole, gave me real pleasure; for except as regards metre, it is sympathetic and intelligent, as well as kindly.

Nothing in my judgment can be more mistaken than the opinion of Mr. Watson, set forth in his essay on "Style," that every poet ought to have the grandiose style of Milton, which alone he dignifies with a capital letter; for though appropriate to deliberate artists like Milton, Goethe, or Tennyson, that is perfectly inappropriate to fiery impetuous poets like Byron, Burns, or Shelley, or writers like Carlyle and Browning. On the contrary, one desires idiosyncrasy in literary form, as in literary substance, that the one shall be germane to the other, so as to produce one kind of harmony and not another.

RODEN NOEL.

AN EARLY LONGOBARDIC COMMENTARY UPON THE BOOK OF REVELATIONS.

Oxford; March 28, 1893.

Perhaps some of your readers could say whether the commentary upon the Book of Revelations mentioned in the following colophon could have been written in the Gothic language of the North of Italy. The colophon in question is written in Armenian, and

attached to the Armenian Version of the Commentary of Andreas of Crete on the Book of Revelations, a MS. copy of which I lately examined in the Bibliothèque Nationale.

"I, Nerses, lowly servant of Christ, but slothful student, in reading the Revelation of John, was troubled in soul because I could not find an explanation of those wondrous words. And searching here and there, I found not an explanation thereof in our language. After which I had the good fortune to travel to Great Antioch, where in going round the Convents of the Romans (*i.e.*, the Byzantine Greeks), and of the Franks, I felt this desire still afire in my breast. Wherefore in searching, I found in the library of the famous order of the Holy Paul, there in the city, an explanation of the Revelation composed in the Lombard tongue, but written in the characters which the Franks use, and composed by two commentators. And wishing to translate it, I found no one who could turn from that tongue into Armenian. Then being outside the city in the holy mountain, which is to the north, there in one of the convents of the Romans (*i.e.*, of the Greeks), of which the name was Bethias, in the hands of a monk therein enclosed, whose name was Basil, I found closed with seals the book I longed for in the Hellenic tongue, and in upright and fair writing, which was that of Athanasius patriarch of the same city."

Nerses then relates how he took the latter book, which was the commentary of Andrew of Crete revised by Arethas, and with the help of Constantius Metropolitan Bishop of Hierapolis, finished the translation of it into Armenian A.D. 1179.

What are we to understand by the "Lombard" tongue in the above? Not Latin certainly, for Nerses would then hardly have been at pains to specify that it was written in Frankish characters. Was it an early dialect of Italian? In that case also it would hardly be specified that the writing was Frankish, because it could have been nothing else; nor is it likely that the writer would have known so much of the distinctions between one Italian dialect and another as to be able to characterize this in particular as Longobardic. Such a commentary may, of course, have been composed in early Italian, and carried to Antioch as soon as the middle of the twelfth century; but considering how intimate were then the relations between the Armenians and the Crusaders, it is more than likely that Nerses would have found someone who could render from Italian into Armenian. In specifying the writing to have been Frankish, Nerses almost implies that it was usual for the Longobardic tongue to be written in other characters, *e.g.*, in Greek. I would suggest that what he came upon may have been a Gothic commentary. It is true that Gothic had died out in Italy as a spoken tongue two centuries before, and as a written tongue perhaps four centuries earlier. But Nerses does not say that the book was a new one, and it may easily have been three centuries old or more. All this is of course conjectural. But the sharp antithesis of Longobardic language and Frankish characters at least suggests that the language meant was Italian Gothic. The Armenians, owing to their frequent relations with the Crimes, may have been acquainted with Gothic.

Even if such a conjecture be deemed groundless, it is remarkable that we thus find in an Armenian writer of the twelfth century the indication of an early composition in Italian prose, dating at least one hundred years before the birth of Dante. It is, indeed, scarcely less improbable that this commentary on the Apocalypse should have been composed in modern Italian, and not in Latin—which was then and for long afterwards the language of theology—than that it should have been Gothic. Among the scanty monuments of Gothic which remain to us, there is actually a fragment of a commentary upon St. John. It

is much to be regretted that Nerses merely says that the commentary was the work of two authors, without specifying their names. The commentary which he afterwards found and rendered into Armenian was also the work of two authors, Andrew of Crete and Arethas, but the context does not imply that the Longobardic commentary was also their work. It was probably a Catena.

F. C. CONYBEARE.

THE WORD "ARTEMAGE" IN GOWER.

Sydenham-hill: April 1, 1893.

It is hard to say how much of Mr. Mayhew's note has been borrowed from *Romania*, vol. vi.—probably most of it, for Mr. Mayhew dearly loves a sheltering wing; but as I do not possess the book, and am scarcely likely to see it, I am reduced to criticising only what I have before me. Mr. Mayhew (or G. Paris) has sought to find a derivation which shall suit all the existing forms of the word; and these are, according to him, *artimage*, *artimaire*, *artumaire*, *artimal*, *artimal*, or, leaving out *artumaire* and *artimai* (about which he does not say a word, perhaps because he considers them to be other forms of *artimaire*)—*artimage*, *artimaire* and *artimal*. Such a derivation he conceives himself to have found in *arte mathematica*. And here I should be glad to know whether this is to be considered as an ablative (which everyone would take it to be) or an accusative with the *m*'s cut off. I ask, because Mr. Mayhew has a habit of writing Latin neuters, at any rate, without the final *m*, to show, I suppose, that he is aware that it is believed that in the Latin of the people the final *m* of substantives was not pronounced. But surely, if this is so, it would be better to put the final *m* in a bracket, and if he had done this, I should not be tiring the reader with a lengthy question. I presume that *artem mathematicam* is meant, because I do not remember a case in which a French substantive has been derived from a Latin ablative. Yet here there is an *i* which it is difficult to explain; and in nearly all the passages quoted by Godefroy there is *par artimage*, which might be rendered by an ablative in Latin.

This derivation, like all the derivations which I have seen by M. Gaston Paris, is based upon a series of assumptions, of which, if the first falls, all the succeeding ones fall with it. In this case the assumptions are:

1. That *ars mathematica* was used = *ars magica*, but of this no evidence whatever is given.

2. That *mathematica* was cut down to *matica*, because, *forsooth*, *papaver* and *jejunare* have lost the *pa* and the *je* in some of the Romance languages, as being identical with or like the next syllable. Here, however, the part cut off is much longer, and comprises nearly the whole of the root.

3. That this *matica*, after having been tagged on to *arti* (of which the *i* is not explained), has had its *atika* changed both into *age* and into *aire*, giving *artimage* and *artimaire*. The foundation for this assumption is found in the neuters *aetaticum*, (*e*)*staticum*, which have yielded in O.F. *edage* (= *äge*) and O.F. *estage* (= *étagé*), and to which many others might have been added; and, in the two fems., *grammatica* and *dalmatica*, which have yielded *grammaire* and *dalmaire*. The change into *aire* has long been well known. The change into *age* was not recognised so early, but is now, perhaps, generally admitted: though many must, like Scheler (1888, s.v. *grammaire*) have grave doubts about G. Paris's explanation of it. But in the present case, this (*m*)*atica* is not a genuine ending, as in the cases cited; it is the mangled remnant of an adjective which has been tagged on to a substantive, and is sup-

posed to have formed with it a new substantive. And, again, can Mr. Mayhew point out a single substantive in which the *aticum* or *atika* has ever been changed into both *age* and *aire*? As far as I can see, *aticum* has become *age* and *atika* (*or aticam*) has become *aire*, though here I may be mistaken. Besides which, the change into *aire* seems to have been confined to the two substantives given above.

4. That, in the form *artimal*, the *mal* represents the *maire* in *artimaire*, in other words, that *aire* has become *al*. Can Mr. Mayhew point out any such instance in French itself? He compares, indeed, the Latin *altare*, which has become *autel*; but this is not the same thing. The oldest French form (eleventh century, according to Littré) was *alter*, not *altaire*, as it ought to have been to suit Mr. Mayhew.

In addition to these four assumptions, there is one omission. Mr. Mayhew had undertaken to provide one etymology for all the different forms. Unfortunately, one form rebelled against his etymology, and so he thought it better to say nothing about it. This form is *artiment* (Godefroy). It is just as great a puzzle to me, but I refuse to shirk it.

After all these criticisms, it would perhaps be prudent for me to say no more. But, notwithstanding, I will make a venture, for I am sure that my guesses will be found at least as probable as Mr. Mayhew's guess. I say "my guesses," because I do not pretend to have discovered one etymology for all the forms, which I will now go through *seriatim*.

1. *Artimage*. Here I need only invoke the Lat. adj. *magus*, which is quite as classical as *magicus*. See Forcellini, who quotes *magas artes* from Ovid. There is, however, an O.F. adj. *mage* = "principal, supérieur" (Godefroy), and this is also possible.

2. *Artimaire*. In O.F. *maire* = "principal, majeur" (Godefroy) = Latin *majorem*. Littré tells us (s.v. *art*) that alchemy was called the "grand art." Magic may well then by its votaries have been termed the greater art.

3. *Artimal*. The *mal* may here well be the O.F. adj. *mal* = "bad, evil"; and there is really nothing out of the way in terming magic an evil art. It is true that in O.F. *mal* nearly always precedes its substantive; but this was not found to be an objection by those who take the *mal* of our *mal* to be this adjective.

4. *Artimai*. For this I can find no other explanation than that the *r* of *artimaire* has dropped, giving *artimai*, and that then the *e* disappeared also, perhaps when *art*, from being feminine as in Latin, became masculine.

5. *Artiment*. This is the great puzzle. I can suggest nothing but that, as *artel* was also used = "art, science" (Godefroy), who gives a passage in which it is used of the science of astronomers)—and, as there is also a noun *artillement*, from the same root, though used in a somewhat different sense—the pronunciation of this may have been so like that of *artiment* (just as we have in French *gentiment* = "gentillement," which is never found) that the spelling followed the pronunciation, as it did in *gentiment*.

There is one point more which ought to be considered. Why the *i* in all these forms? As far back as the eleventh century the French word *art* seems to have been so written. Did, then, the *i* take the place of the *e* of *artel(m)*? The English form *artemage* has an *e*; or is the *i* merely a uniting vowel (Bindevocal, as the Germans say), used because *art* did not join on well to a following word? and was *i* chosen as the vowel because it is found in *artifice*?

F. CHANCE.

Oxford: March 18, 1893.
You will perhaps allow me to add one further reason in support of Mr. Mayhew's ingenuous identification of Gower's "Artemage" with

"Arte Mathematica." Two lines immediately after the passage where the word occurs, Gower continues thus:

"He loketh his equacions
And eke the constellacions."

Hence it is evident from the context that the mathematical art of algebra and astrology, rather than magic, was in the mind of the poet when using his preceding compound term of Anglo-Norman origin.

H. KREBS.

THE PESHITTO CURSIVES OF THE NEW TESTAMENT.

Liebigstrasse 9, Leipzig : March 27, 1893.

In a valuable essay upon the Peshitto, in *Studia Biblica et Ecclesiastica* (III., p. 102, N. S.), Mr. G. H. Gwilliam states that I have "assigned to the Cursives other numerals than those by which they have been known for many years to all textual critics." Mr. Gwilliam will surely regret this inadvertence, when he observes: (1) That the variant numbers on the pages he refers to do not affect all or even nearly all the Cursives, so that the statement is misleading in its generality; (2) that a large part of the variant numbers were given by earlier scholars; (3) that almost all the MSS. touched by the remaining variants (see *Prolegomena*, p. 542) only received numbers seven or eight years before the issue of the *Prolegomena*; and (4) that of the numbers thus changed, perhaps fifty or more had been given to MSS. that did not belong in the list.

CASPAR RENÉ GREGORY.

SIGNS MANUAL OF NOTARIES.

Lyons : March 23, 1893.

I read in the ACADEMY of March 11 (p. 221), "The Rev. J. Hirst's paper [in the *Antiquary* for March] on the marks of signs manual of notaries is a most important paper, because it draws attention to a subject which has hitherto been neglected in this country, and," you add, "so far as we can ascertain, in continental lands as well." But, in *Histoire de Saint-Bonnet le-Château*, publiée par deux prêtres du diocèse de Lyon (MM. Condamin et Langlois) à Juin, 1885, 2 vols., octavo, xxxviii-560, 472 pages, M. James Condamin, Professor at the Catholic University of Lyons, reproduces (t. i., p. 436-74) no less than thirty-four "signs manual of notaries," from the thirteenth and fourteenth centuries, appended to diverse acts also reproduced, all of which relate to Saint-Bonnet le-Château.

HUGUES VAGANAY.

"LYCIDAS" (LINE 168).

April 1, 1893.

Mr. Wells writes: "Lycidas, in his relation to Christ, is compared to the morning star in its relation to the sun." But should we not have expected this allusion to the sun to be expressed more clearly? I still cannot help taking the sense to be: "As the sun, having sunk in the waves (cf. *Comus*, 95-98), rises again in the heavens, so Lycidas, having sunk in the waves, rises to heaven through the might of Christ"; surely a sufficiently close parallel. The interpretation of "day-star" = sun is not new. It was given by Bishop Newton, who compares "diurnal star" in *Par. Lost*, x. 1069. My note only supplies a satisfactory instance of this use of "day-star." To me the whole description ("spangled ore," "flames," &c.) seems much more applicable to the sun than to any star.

A. WILSON VERITY.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 10, 5 p.m., Royal Institution: General Monthly Meeting.

5 p.m. Hellenic: "Auras in Art," by Prof. Jan Six; "Cacus on a Vase," by Prof. Percy Gardner.

8 p.m. Society of Arts: Cantor Lecture, "Some Masters of Ornament," I., by Mr. L. F. Day.

8 p.m. Victoria Institute: "Primitive Indian Philosophy."

8 p.m. Aristotelian: "John of Salisbury," by Mr. Clement C. J. Webbe.

8.15 p.m. Carlyle: "Transition from Plato to Carlyle," by Prof. John Nichol.

TUESDAY, April 11, 3 p.m., Royal Institution: "Symbolism in Ceremonies, Customs, and Art," I., by Dr. John Macdonell.

8 p.m. Civil Engineers: "Steam-Engine Trials," by the late Mr. P. W. Willans.

8 p.m. Colonial Institute.

8.30 p.m. Anthropological: "A Cranium from a Grave at Birling, near Eastbourne, Sussex," by Mr. A. Michell Whitley and Dr. Talfourd Jones; "Stray Notes on Egyptian Mummies," by Dr. Alexander Macalister; "Two Skulls from Nagyr," by Mr. R. Duckworth; "Damma Island and its Natives," by Mr. P. W. Bassett Smith.

WEDNESDAY, April 12, 4 p.m., Archaeological Institute: "Symbolic Numbers and Geometrical Figures," by Mr. J. L. André; "Plan of a Dolmen at Loonarlaque," by Rear-Admiral Tremlett.

8 p.m. Geological: "Some Palaeozoic Ostracoda from Westmorland," and "Some Palaeozoic Ostracoda from Girvan (Ayrshire)," by Prof. T. Rupert Jones; "The Dwindling and Disappearance of Limestones," by Mr. F. Rutley; "Some Bryozoa from the Inferior Oolite of Shepton Mere, D. rest," II., by Mr. Edwin A. Walford.

8 p.m. Viking Club: Annual General Meeting; Presidential Address, by Mr. T. McKinnon Wood.

8.30 p.m. Japan Society: "The Family Relations in Japan," by Mr. Daigoro Goh.

THURSDAY, April 13, 3 p.m., Royal Institution: "The Atmosphere," I., by Prof. Dewar.

8 p.m. Electrical Engineers: "The Distribution of Power by Alternating-Current Motors," by Mr. Albion T. Small.

8 p.m. Mathematical: "Toroidal Functions," by Mr. A. B. Basset; "To Inscribe in one of two given Triangles a Triangle similar to the other," by Mr. J. Griffiths.

8.30 p.m. Antiquaries.

FRIDAY, April 14, 7.30 p.m., Civil Engineers: Students' Meeting, "The Manufacture and Efficiency of Armoured Plates," by Mr. D. Carnegie.

7.30 p.m. Ruskin: "Collingwood's Biography of Ruskin," by Mr. W. Pitt MacCormie.

8 p.m. Philological: "Report on the Progress of the New English Dictionary," by Dr. J. A. H. Murray.

9 p.m. Royal Institution: "Seals," by Sir W. H. Flower.

SATURDAY, April 15, Royal Institution: Tyndall Lecture, "Some Applications of Electricity to Chemistry," I., by Mr. James Swinburne.

SCIENCE.

The Poets and Nature. Reptiles, Fishes, and Insects. By Phil Robinson. (Chatto & Windus.)

HAD Mr. Robinson lived before Lucian's days, it is easy to imagine the anger of the poets with him in some delightful "Dialogue of the Dead." In this third volume on the poets' favourite creatures, he follows the lines on which he worked at their Birds and Beasts, and conclusively proves that many of them are profoundly ignorant of natural history, and easily led, by a proverb or scrap of folk-lore, to misrepresent the habits of even the most familiar of everyday animals. He has brought together numerous poetical passages to prove his case, and these "conveyings" form the bulk of his book. Mr. Robinson will probably remember, in the course of his travels in the Punjab, that he fell in with the Afridis. These men esteem thieving the greatest of virtues. When a male child is born to them, it is wrapped in a blanket and passed through a window, while the father prays fervently that he may be a successful thief. Mr. Robinson is a literary Afridi; not the oldest nor most out-of-the-way British poet is safe from his operations. Hurdis, Mackay, Eliza Cook, and other poets, with whom most men have only a bowing acquaintance, are at his finger ends.

He has rummaged the standard poetical writers through and through. Occasionally his conclusions are a little too subtle, as when he seeks to convict Wordsworth of believing that ants make mole-hills from a passage on the emmet's toil—

"Till we behold a spacious plain
Of grassy bottom, all with little hil's,
Their labour covered."

He may see numberless "grassy bottoms" in Herefordshire thus covered, partly with mole-hills, partly with ant-hills. Somerville, however, does appear to confuse the two in a passage here quoted. What will lovers of Wordsworth, by the way, think of his being dubbed "one of the most inaccurate and unsympathetic of observers"? Here we decidedly differ from Mr. Robinson. Having emptied the stores of his commonplace book, the author either points out mistakes, or uses the passages as texts for an essay or short declamation. His humour is, at times, poor, as when he inveighs at Thomson—"Do not laugh at him, ladies and gentlemen, it is his gentle nature makes him do it"—or carps again at the bard of Rydal for the expression—"the green lizard and the gilded newt." Both these poets will survive such attacks. Not unseasonably, Mr. Robinson is himself sufficiently turgid. The archaeopteryx is suggestive, but betrays our author into hysterical admiration. "It is a word straight from the Demiurge himself, whispered to us through the rock galleries that stretch back from now to then—a single word spoken from the 'In the beginning'—a worshipful thing. The lizard-fowl is a perpetual reverence to me." Even frogs cannot bear their ordinary name; they must be transformed, it seems, to "the batrachian folk."

Mr. Robinson's industry is, it must be confessed, phenomenal. He has provided students of nature with poetry, folk-lore, and old beliefs in abundance. Fishes are treated here with least care, but the author tells us that a mishap befel his manuscript in regard to them. On the other hand, the account of spiders, their cobwebs, gossamer, and the like, is excellently done; so, too, are the chapters on snakes. It is a pity that references are not more constantly added to the poetical extracts, as they were in the first volume of the series. But the Index is a distinct gain, and will prove most useful to those who are to profit by the author's labours. A good many readers will feel inclined to break a lance with him on account of his contempt for angling. But what else could be expected from a man who can at times find Izaak Walton "very dreary reading indeed"? After such an avowal the reader knows how to interpret another dictum—"all lovers of nature, and that means virtually everybody."

These volumes on nature, as beheld and interpreted by the poets, will be welcome to all who observe and study our reptiles and insects. They are suggestive—if sometimes suggestive of opposition—and materially advance one of the peculiar pleasures of the country—the matching poetry with natural history. It is a pity that a good many misprints occur in Mr. Robinson's pages, which a little diligence might have removed. Aeolian, for instance, becomes "Aliant";

the opah fish appears as the "apah"; a mantua gown masquerades as a "matua"; and how Jonah and his whale can appear in "the Acts" is more than we can conceive, unless this be a pedantic mode of expressing the Gospel. Unequal though Mr. Robinson's work is, it is useful and sufficiently amusing to make a reader condone many more blemishes than we have noted.

M. G. WATKINS.

SCIENCE NOTES.

IN connexion with the conversazione to be held at the Royal College of Surgeons of England on July 5, to celebrate the jubilee of the fellowship of the college, it has been decided, as this year is also the centenary of the death of John Hunter, to organise an exhibition of pictures, MSS., books, furniture, &c., connected with the great surgeon. In addition to the articles which are the property of the College of Surgeons, the exhibition will include other relics, the loan of which has been kindly promised by the present possessors. The librarian of the college will be pleased to give further information to any owner of Hunterian relics who may be willing to lend them for exhibition.

THE evening discourse on Friday next at the Royal Institution will be delivered by Sir W. H. Flower, who has chosen for his subject "Seals."

MESSRS. LONGMANS announce an English translation of *The Elements of Bacteriology: a Manual for Practitioners and Students*, by Prof. S. L. Schenck, of Vienna, with one hundred illustrations, some of which are coloured. The translator is Dr. W. R. Dawson, of Dublin.

PHILOLOGY NOTES.

THE next meeting of the Philological Society, to be held on April 14, at University College, Gower-street, will be a dictionary evening, when Dr. J. A. H. Murray will present a report on his progress with Vol. II. (C-D) of the New English Dictionary, of which Part VII. is now just ready for issue.

DURING the present year, *Epigraphica Indica*, the official organ of the Archaeological Survey of India for the purpose of publishing inscriptions, will be issued as a quarterly supplement to the *Indian Antiquary*, at an extra subscription of Rs. 8, or 12s.

AT a recent meeting of the Académie des Inscriptions, M. Gaston Paris made a communication upon the epigraphical and palaeographical facts which are adduced to prove an ancient change in the pronunciation of Latin *c*. Starting from the point (which he undertook to establish elsewhere), that in classical Latin *c* before *e* or *i* was invariably pronounced as *k*, he proceeded to inquire whether the change, which has given to this letter in the several Romance languages the sound of *s*, came about after the close of antiquity or the beginning of the middle ages. He showed that all the evidence to this effect which has been drawn from inscriptions or MSS. earlier than the seventh century is either forged or ambiguous, and that there is no reason to suppose that the change in question was produced at all before that century. M. Michel Bréal maintained the opposite view. Admitting that the facts quoted by M. Paris proved that up to the seventh century the sound of *c* before *e* and *i* was so like the sound of *k* as not to be distinguished in writing, it did not follow that they were identical, even in classical Latin. As *c* had undergone changes in Oscan and

Umbrian, it would be surprising if it had remained absolutely unchanged in Latin. There must have been many intermediate stages between Latin *kinerem* and French *centre*. M. Paris replied that he did not see why Latin should necessarily have behaved like its neighbours, Oscan and French. Modern French, which has lost the sound of Latin *c* before *e* and *i*, has recovered it in other words like *qui*, *quel*, *cour*. In these, some dialects have preserved the sound unimpaired to the present time, while others have already modified it. In phonetics, it is fallacious to argue that what has happened in one case must also have happened in another.

SIGNOR GAETANO POLARI, of Lugano, has sent us a fly-leaf, printed in English, entitled "The New Etruscology," in which he claims to have interpreted Etruscan by the light of Iberian and Old Basque: *obscurum per obscurius*.

REPORTS OF SOCIETIES.

SOCIETY OF LITERATURE.—(Thursday, March 22)

E. W. BRABROOK, Esq., vice-president, in the Chair.—A paper was read by Mr. J. Offord, jun., upon "Recent Discoveries in Patriotic Literature," in which the author gave a résumé of all the new works of this character published during the last half-century—commencing with the Philosophoumena of Hippolytus and that writer's commentary upon Daniel, and terminating with the Gospel of Peter. Due notice was given of the many Syriac MSS. from the Nitrian monasteries, all the new matter in them being mentioned that is of importance. The various works from Eastern and Armenian MSS., such as the Didaché, the Epistles of Clement, Tatian's *Liafessaron*, and the *Apology of Aristides*. Many fragments of Church History, and among them a notable text relating to the Council of Ephesus, found in Egypt, were reviewed. Also the recent recovery of the works of the Spanish "heretic" Priscillian. An account was also given of the recovery of many texts of Apocalyptic literature, concluding with the latest of these finds, the *Apocalypse of Peter*.—Messrs. E. G. Highton, C. H. E. Carmichael, P. W. Ames, and the chairman joined in the discussion.

CLIFTON SHAKSPERE SOCIETY.—(Saturday, March 25)

Dr. ARTHUR B. PROWSE, president, in the chair.—Mr. S. L. Gwynn reads a paper, which took the form of "A review of the Bankside Edition of '3 Henry VI,'" a volume which gives parallel texts of the "True Tragedy" and the 1623 folio version, and is one of a series of similar reprints issued by the New York Shakspere Society.

Without comparing these two versions, it is impossible to draw any accurate inferences concerning the text of the play. The quarto contains 2311 lines, the folio 3217. Obviously, then, it is more than unsafe from the folio text to argue about Shakspere's style in 1594, as, roughly speaking, a third part of the play was added later. New poetry is brought in, not new action. Three-fourths of the additions are rhetorical or ornamental passages: sometimes entirely new, sometimes expanding a hint of the old. For instance, the passage in which Shakspere describes with such zest the preparation for deer-shooting is new. Perhaps in 1594 venison was still a sore subject. Again, the best known passage in the play, Henry's moralising speech during the battle, consists of thirteen lines in the quarto; there are fifty-four in the folio (II. v. 1-54). On comparing the editions, we notice that Henry's character is greatly developed. One of the finest touches in this fine portrait so consistently carried out in both plays is the contrast between the saintly but fainthearted king and the crowd of blackbrowed violent nobles. And it is by such touches that Shakspere contrives to keep our sympathy for the weakly Henry as for one forced into a place unfit for him. Warwick, too, has received especial attention in the revision. Changes in passages such as III. ii. 193 folio, and line 1935 "True Tragedy" show a man shaking off the crude classicism of "Titus Andronicus." The inference is that Shakspere deliberately wrote in poetry for poetry's sake with a view to the

people who would read him in print rather than to stage exigencies. Mr. Appleton Morgan in his introduction to the volume is as usual amusing and ungrammatical, full of scorn for ending-counters and other poor beasts of God's creation. His inferences are occasionally large, and even go so far as to fix the date of a play by its stage directions. We must remember that in Shakspere's time masques which required elaborate scenery were the fashion.—Dr. Prowse read a paper entitled "Nature Notes in '2 Henry VI.' and '3 Henry VI.'" He said that the number of nature-references in these plays is about three times as great as in the first part, even if the many astrological allusions to stars, comet, and other heavenly bodies be included. The absolute length of the first play is but very little (about one eighth) less than each of the two others: so that the paucity of references in the one, compared with their abundance in the others, suggests either that the author of the one was not the author of the other two; or that, if produced mainly by one mind, there must have been a long interval between the production of the first part and of the other parts. These references were considered in detail, and the following conclusions arrived at:—Firstly, that they are probably the production of one individual: secondly, that this individual was to a large extent an observer of nature for himself, more perhaps than most of his contemporaries: thirdly, that the writing of the second and of the third parts of "Henry VI." was separated by a very appreciable interval of time: and lastly, that whoever is responsible for these nature references had a hand in the writing of the first part of "Henry VI." also.—Mr. T. M. Carter read a paper on "Richard of Gloucester in '2 and 3 Henry VI.'" showing that there was little or no historical foundation for his character as there depicted. Richard was born in 1452, but in "2 Henry VI." he is made to appear with his brother about the year 1454 or 1455. Until the age of eighteen or nineteen Richard was at the court of Burgundy, so that the scene in the park near Middleham Castle in Act IV. of Part III. is the first in which there is any probability that Richard of Gloucester had a part. For Gloucester's part in the murder of the Prince, or of King Henry VI., the evidence is very flimsy. We have to deal throughout with an imaginary character. The whole of Gloucester's part in these plays may be taken as fictitious; the earlier portions certainly are; the later as bare facts have some foundation in history, but none as to the motives here attributed to Richard. Shakspere sought to prepare his audience for the Richard he was afterwards to reveal; and therefore dyed his earlier character far deeper than historical accuracy would allow.

ANGLO-RUSSIAN SOCIETY.—(Tuesday, April 4)

E. A. CAZALET, Esq., president, opened the meeting by noticing that the press both in this country and in Russia was unanimous in approving the objects of the society. Commercial papers like the *Manchester Guardian* had also understood that this society could advance and facilitate business relations between the two nations. Letters were read from a Russian professor, a literary man, a lawyer, an actor, and a sailor, all expressing sympathy with the society. It was announced that on Tuesday, May 2, at 3 p.m., Colonel John Davis would read a paper on the Helder Campaign of 1799, when the British and Russians acted as allies, and on Tuesday, June 6, at 3 p.m., Mr. Brayley Hodgetts would read a paper on "Russian Heroism," of which he has been an eye witness.—The Rev. Arthur Thompson, formerly British Chaplain at St. Petersburg, read a comprehensive paper on Russian Types in Turgéneff's *Zápisí Okhotníka* ("Memoirs of a Sportsman.") After alluding to his fourteen years' residence in the Russian capital, dating from 1863, two years after the Emancipation, the lecturer proceeded to compare some English authors with the great Russian writer. He said: "In mere quantity of truth, in the wealth of external human data caught up and transmitted, no novelist can equal Dickens; but when the quality of truth enters into the appraising of the artist's rank Dickens must go down several places. He has no eye for the subtle workings of motive; he has no just balance for

spiritual facts ; he has no power of analysing or presenting character with any grasp of the moral laws or forces which control its manifestation. For these functions the act of George Meredith or George Eliot (to name but two) is transcendently better gifted. By this test Turgéneff deserves a very high place indeed, as a true literary artist. For the quantity and the quality of the truth he gives us merits our intellectual homage. Besides the endowment of the seeing eye, he has the understanding heart ; to the vision of the poet he adds the equity of the seer, and we are as safe under his guidance when we are being taught what to feel as we are in being instructed what we ought to see." The lecturer then commented on various life-like pictures contained in Turgéneff's work, such as the Kalougan serf Khor, Ermolai and the miller's wife, the ex-lady's maid Arina, Fédia and Gavriloff, and lastly the wonderful portraits of dogs and animal life which were only equalled by Richard Jefferies in *The Gamekeeper at Home*.—Captain Filmore moved a vote of thanks, which was seconded by M. Wesselitzky, correspondent of the *Novoye Vremya*, in Russian. The latter observed that Turgéneff had lived the greater part of his life in foreign countries, and therefore was not in touch with any of the leading political parties of his native land, but perhaps for that very reason his great literary talent was more appreciated abroad than at home. Mr. James Wilson, spoke in reference to a young Russian author and actor who wishes to come to London to act Shakspere with English actors, he doing his part in Russian. In the time of Catharine II., there was an English amateur theatre at St. Petersburg, which the Empress visited herself on one occasion. Some two years ago, Aldridge, a negro of talent, acted Othello in English while travelling with a German company of actors in Russia. Mr. Wilson promised to lend the society a copy of the oldest Russian Grammar of 1640, i.e., before Limonoff's time : strange to say it was printed at Oxford.

FINE ART.

ENGRAVINGS and DRAWINGS by OLD MASTERS.—Messrs. DEPREZ & GUTEKUNST have always on hand a selection of WORKS by the best Masters. Collections arranged, valued, and purchased. Prints and Drawings mounted and framed.—18, Green Street, Charing Cross Road, W.C.

THE FITZROY PICTURE SOCIETY'S PUBLICATIONS.

The Fitzroy Society were no doubt wise as well as fortunate in securing for their publications the approval of Mr. Watts. In such a matter his authority is weighty, and his words cannot fail to be useful. Yet the scheme of the society is one which we hope has only to be known to be appreciated, and the first designs which they have issued should be their own recommendation.

These designs, large in style as well as bold in outline, with their flat but happily arranged colour, are the nearest approach to fresco both in style and effect which can be easily and cheaply attained in pictures intended to decorate the walls of large buildings. They are excellently adapted to the needs and conditions of schoolrooms and hospitals, and other bare chambers where the walls can be pleasantly and profitably employed to divert the minds and instruct the spirit and intelligence of their occupants.

We are afraid that they will not please the most modern school of critics ; for not only are they full of the "literary idea," but are plainly didactic in intention. Mr. Heywood Sumner contributes a series of "The Seasons," simple and clear in their suggestion, bold and original in their composition, showing, as he has often shown before, a faculty for seizing strong lines which express natural construction with fidelity, and are also of striking decorative value. He has also a more important series of pictures from the Old Testament, in which the stories of Abraham, Moses, David, Solomon, and Elijah are told with remarkable force and directness. His figures, especially those of

Goliath and his black shield-bearer, are of surprising vigour, and his landscapes are bold and appropriate. Of Mr. Selwyn Image's series, "Jesus Hominum Salvator," one only, "The Annunciation," has been published, but this is a new and striking conception. It is reserved, at present, for Mr. Christopher Whall to show how much expression and even tender refinement can be attained by a fine draughtsman, even when restricted to a coarse outline, provided he has the requisite imagination and poetical feeling. His three pictures, called "The Pattern Life," are all of great beauty. The "Lesson of the Cradle," in which a group of modern children, including a haggard street-boy and a crossing-sweeper, are represented as present at the Nativity, is conceived with a sincerity, and carried out with a skill, which inspire the deepest reverence ; and the others, "The Lesson of the Cross," and "The Lesson of the Crown," are of equally fine quality. The palm, perhaps, for the whole of the designs already published by the Fitzroy Picture Society may be awarded to the latter, in which we see a once—but no longer—poor little boy received by Christ in heaven, clad in white raiment, while his earthly garments are held by angels. The head of Christ, though grave and noble, has not, perhaps, quite the distinction one might desire ; but the rest of the figures are sweet and tender without weakness, and show fresh and genuine inspiration.

COSMO MONKHOUSE.

LETTER FROM EGYPT.

Dahabiyyeh Istar, Minieh : March 26, 1893.

MR. NEWBERRY has been a little too hasty in regard to the name of Tel el-Amarna. Norden, in 1737-8, is the first European traveller, so far as I can discover, who mentions the place, and he heard it called both Beni Amrān and Amarna. His words are : "Beneamraen ou Omarne. On comprend sous ce nom une étendue de terre où sont situés quatre villages voisins les uns des autres." In fact, Amarna is the only regular Egyptian form, like Barabra from *Berberi*; Amran is either Bedouin or schoolmaster's Arabic. Norden is quite right in saying that the name of the Beni Amran or Amarna is applied to a district. The district extends as far south as the Gebel Abu Foda, where the monastery known to maps and travellers (including Norden) as Dér el Qusseir or Qussur, is known to the sailors on the Nile only as the Dér el-Amarna.

I spent some hours there a day or two ago, copying the Greek *graffiti* in the quarry dedicated to Aphrodite Urania of Kusae, of which I have given an account in the ACADEMY of January 14 (pp. 40, 41). On this occasion I found some inscriptions which had previously escaped my notice. One of them shows that Qusseir is really an Arabic deformation of the old name of the place, which was Kesora. The inscription begins : Νικοράχος Διογένεος Λατούμια Κεσοράς [ανεψηρο], Πεκυόνιος Νικοράχον εγράψεν του γ. L. I also found a short inscription in the letters of the South Arabian alphabet, above the picture of a soldier in a Phrygian cap, and carrying a rectangular shield. It reads *Nka*. In a wadi immediately to the north of the quarry I further discovered a tomb of the early period. Traces of the original hieroglyphic text belonging to it still remain, and there are three hieroglyphic graffiti in it, one of them by a scribe of Amon.

I have paid a visit to the great quarry behind Qau, in which are the curious painted representations of the god Antaeos described by M. Golénischeff in the *Zeitschrift für Ägyptische Sprache*, 1882. Unfortunately they were shockingly mutilated a few years ago. There are a good many demotic inscriptions in the quarry, but these are for the most part too much

injured to be copied by any but a demotic scholar. In one of them the name of the god Set occurs, and two are accompanied by Greek versions dated respectively in the years 21 and 31. Altogether I copied five Greek *graffiti*, none of them, however, of any importance. The name of the deity who was worshipped in the place is not mentioned in them.

Northward of the well-known tombs of Rayyāyna, and at an angle of the mountain southward of Bedari, I found a new group of tombs, as well as a curious niche cut in the rock. Above it, and on either side of it, the stone has been carved so as to represent the stems of trees.

I must not forget to say that I have come across a new fortress or palace of the high-priest Men-Kheper-Ra, the contemporary of the XXIst Dynasty. This is close to a village called Rawāfa, about midway between Luxor and Tūd. The building was a large one, and was constructed of large kiln-baked bricks, stamped with the cartouches of "Men-Kheper-Ra, the high-priest of Amun," some of which I have at the present moment on board my dahabiyyeh. The building lay a little to the north of a necropolis of the Roman period, which was being excavated by the fellahin when I visited the spot in 1886. Bricks of the same size and stamped with the same cartouches are found at the old fortresses of El-Hibeh and Gebelén.

At Marāshdah, opposite Dishneh, and to the south of Hau, a new burial place of the time of the Old Empire has been discovered by the fellahin. Among other objects that have come from it are some fine scarabs with the name of Pepi I. of the VIth Dynasty.

I will only add that a hitherto unknown oasis is said to have been discovered at a distance of five days on camels from Siut, and that temples and inscriptions are reported to exist there in a good state of preservation.

Yesterday I stopped at the Gebel Sheikh Sayid in the hope of seeing Mr. Newberry and Mr. Boscowen, but found that they had not yet returned from their expedition to Siut.

A. H. SAYCE.

CORRESPONDENCE.

THE GLASGOW "GIORGIONE."

Florence : March 28, 1893.

I am sorry to have to point out a slip in my note on the Glasgow "Giorgione." I spoke of frescoes by Campagnola in the Scuola degli Eremitani. I meant the Scuola del Carmine.

B. BERENSON.

NOTES ON ART AND ARCHAEOLOGY.

MR. J. M. GRAY, curator of the Scottish National Portrait Gallery, Edinburgh, is at present engaged upon a volume dealing with the life and works of James Tassie, the modeller of portrait medallions and reproducer of antique gems, and of his nephew and successor William Tassie. Among the illustrations that are to be given will be reproductions of the oil portrait of James Tassie, in the National Gallery of Scotland, painted by David Allan, his fellow-pupil in the Foulis Academy of Glasgow, and of a wax medallion of William Tassie, modelled by himself. The volume is also to include a catalogue of the portraits of contemporary personages modelled by the Tassies ; and Mr. Gray would be grateful if owners of such works would kindly aid him by communicating with him, and by permitting him to send them the list of such medallions which he has already compiled for the addition of any items in their collections that may have escaped his notice.

THE following have been elected associates of the Royal Scottish Academy :—Alexander

Marshall Mackenzie, architect, Aberdeen; R. B. Nesbitt, Edinburgh; W. Burnie Rhind, sculptor, Edinburgh; John James Burnett, architect, Glasgow; C. G. H. Kinnear, architect, Edinburgh; Alexander Roche, Glasgow; Henry W. Keir, Edinburgh; John Kinross, architect, Edinburgh; David Robertson, architect, Edinburgh; and J. Coutts Michie, Aberdeen.

THE exhibitions to open next week include: (1) The New English Art Club, at the Dudley Gallery, Piccadilly; (2) a collection of paintings of France, Spain, and Morocco, by Mr. Mortimer Menpes, at the Dowdeswell Galleries, New Bond-street; and (3) the fortieth annual exhibition of pictures by continental artists (including a collection of works by Com. F. Pradilla), at the French Gallery, Pall Mall.

A LOCAL committee has been formed at Colchester to purchase the valuable collection of Romano-British antiquities formed during the last quarter of a century, by Mr. George Joslin, and to incorporate it with the museum already existing in the Castle. The price suggested is £1,700; and the proposal is strongly supported by Mr. F. Haverfield, and the Rev. Dr. Charles Cox. The mayor of Colchester has issued invitations to visit the collection, and the other antiquarian treasures of the town, on Wednesday next, April 12.

ON Friday next, Messrs. Sotheby will sell the first portion of the collection of works of art and antiquity, formed by the late Messrs. W. and T. Bateman, of Lomberdale House, Derbyshire. The collection includes some very choice ivories, Limoges enamels, majolica, Venetian glass, tapestry, and a quaint English horn-book of the seventeenth century.

THE following letter from Sir John Gilbert, R.A., has been published:—

"I have for some years past ceased to part with every picture I have painted, both in oil and water colours, with the idea of building a gallery for their reception and giving them to the public, since which I have thought out another course of proceeding. Taking into consideration the permanent art galleries, especially those of the great cities of London, Liverpool, and Manchester, and the lead which they have taken in all matters of art, I have determined to offer my collection to those galleries as a free gift. There are fifteen or more oil paintings, some of considerable size, in perfect and pure condition, and all in handsome frames, and many water-colour pictures also framed. If possible I should wish them in each case to be placed together. This matter, however, and other minor considerations, could be arranged afterwards. All these pictures have been exhibited at the Royal Academy or in the galleries of the Royal Society of Painters in Water Colours, Pall Mall East, of which society I am president. A portion of my collection I beg to offer to the Liverpool Art Gallery—the Walker Art Gallery."

MESSRS. GEORGE PHILIP & SON announce a *Tourist's Art Guide to Europe*, by Nancy Bell (N. D'Anvers), with upwards of sixty illustrations.

ON Monday next, April 10, Mr. Lewis Foreman Day will begin a course of four Cantor Lectures at the Society of Arts upon "Some Master of Ornament."

THE third general meeting of the Society for the Promotion of Hellenic Studies will be held at 22 Albemarle-street, on Monday next, at 5 p.m., when the following papers will be read: "Auræ in Art," by Prof. Jan Six; and "Cæsus on a Vase," by Prof. Percy Gardner.

THE seventh annual Photographic Conference, in connexion with the Camera Club, will be held in the theatre of the Society of Arts on Wednesday and Thursday next, April 12 and 13, under the presidency of Captain W. de W.

Abney. Papers will be read by some of the leading students of photography, and all photographers are invited to be present.

MUSIC.

OPERA AT DRURY LANE.

SIR AUGUSTUS HARRIS commenced a series of performances on Easter Monday with Balfe's "Bohemian Girl" and Mascagni's "Cavalleria Rusticana." It is now close on fifty years since the former work was first produced; and, considering the changes which have taken place in music generally, and the operas which have caught the public ear since the year 1843, it is surprising to find the "Bohemian Girl" still on the boards. Its present state of popularity cannot, perhaps, be properly measured by the crowded audience at Drury Lane, for at holiday times the public flock to the theatre scarcely knowing, or caring to know, what they are going to see and hear; and then, again, there was Mascagni, with his soul-stirring village drama. Miss Lucille Saunders, as the Queen in Balfe's opera, sang and acted with success, and well deserved the applause which she received. Mr. Eadis, a young American tenor, represented Thaddeus. He has much yet to learn, but he has a voice of excellent quality, and is intelligent. The band and chorus were fairly good, but Mr. Carl Armbruster, the conductor, did not guide the music with a sufficiently gentle hand: energy will not turn the "Bohemian Girl" into a Brünnhilde. In the "Cavalleria," Miss Esther Palliser repeated her intelligent and sympathetic impersonation of Santuzza, and Signor Giannini was effective as Turiddu. The orchestra was under the direction of Herr Feld.

On the following evening "Carmen" was played. Mdlle. Guercia is very good in the title rôle, though she is prone to exaggeration. She was well supported by Signor Morello as Don José. Miss Dagmar, a Scandinavian artist, made her début in the part of Micaela: she has a pleasing voice, and acts with refinement. The performance, on the whole, was good, though Mr. Armbruster again displayed too much energy.

MUSICAL PUBLICATIONS.

Studies in Modern Music. By W. H. Hadow. (Seeley.)

Frederic Chopin. By G. Willeby. (Sampson Low.)

Musical Reminiscences. By Dr. William Spark. (Simpkin, Marshall & Co.)

MR. HADOW has written three studies on Berlioz, Schumann, and Wagner: the three men, in fact, who, since Beethoven, have exerted the strongest influence on the art of music. A glance at his book suffices to show that he is in full sympathy with the modern school of thought. But he is no wild enthusiast: he does not swear by one master. He recognises the imaginative power of Berlioz, but reminds us that his power was not as pure as it was strong: a feature in his music, happily qualified as "Musée Wiertz," sometimes makes the step between the sublime and the ridiculous dangerously near. Schumann ranks high in our author's estimation, though his comparative indifference to musical form is recognised as a weakness which betrays itself in works of any length. And Wagner, though for him the greatest name in the record of serious art, has faults—those of a pioneer. Of Berlioz, as a musical critic, Mr. Hadow says that "his silences are even more remarkable than his mistakes"; but it seems to us that his sins of commission were equal to, if not greater than, those of omission. Was it not, for instance,

more strange that Berlioz should speak depreciatingly of Bach than that he should ignore Chopin? But this is, after all, not a matter of serious importance. Mr. Hadow's studies are full of earnest thought, often show well-balanced judgment, and are well worth reading. His volume also contains an essay on "Music and Musical Criticism," from which we learn that he does not look with a very favourable eye on musical critics. Some, he tells us, do not express themselves clearly, but that he sets down as their misfortune, seeing that language is "at a loss in dealing with conceptions which have no co-relatives in the world of phenomena"; and some are dogmatic, and that he justly deems a fault. Of course, it is wrong not to give a reason for the musical faith which is in us; but can this charge of dogmatism, as Mr. Hadow would seem to imply, be laid at the door of the majority of critics? If Mr. Hadow can prove this, he should have the courage of his opinions. But he will not fight: he is merely dogmatic himself, declares the guides astray, and advises the public to "go honestly and loyally to the works of the great masters and criticise for themselves." But they should first free their minds, as far as possible, of all cant and fetish worship and prejudice. "As far as possible," says Mr. Hadow; but some will not go very far, and the public would merely become a body of critics on a larger scale than the class of which he advises them to wash their hands—and a body, probably, containing, in proportion, even more bad critics than there are at present among the professionals; for the public would not have the time for gaining experience nor the regular training for forming opinions: they would not possess, in fact, the special advantages which professional critics enjoy.

PROF. F. NIECKS, in his *Frederic Chopin*, seemed to say all that was necessary of the composer, both as man and artist; but perhaps the concise form of Mr. C. Willeby's book may attract fresh readers. The author specially acknowledges his indebtedness to the above-mentioned work, and, indeed, no one could venture to write on the subject without consulting it. Now and then Mr. Willeby differs in opinion from Prof. Niecks, but only on matters of little moment—such as the famous Rothschild supper. Some, in fact many, of our author's comments on Chopin's compositions are good, though at times a little long. And the excessive use of technical terms in describing this poetical music may frighten the general reader. The discussion about the "dissonant E flat" in the G minor Ballade is not a very profitable one. Mr. Willeby considers the Sonata in B minor "certainly the most interesting of all." Now, the posthumous Sonatas in C minor is an early work and generally recognised as unsatisfactory, and the one in G Minor for 'cello and pianoforte our author pronounces "the most unsatisfactory of the Sonatas." There remains, then, for comparison, only the Sonata in B flat minor; and we imagine that most musicians would consider this the more interesting of the two.

DR. W. SPARK'S taste in music may be thus summed up: he finds the tunes of "La Belle Hélène" "sparkling and brilliant"; for him, Verdi's "Aida" lacks the fascinating, melodious style of his earlier operas; and what little he heard of Wagner at Dresden he did not like. His knowledge, by the way, of the operas is not immaculate: he speaks of "Don Giovanni" "with its invigorating *Non più andrai*." Dr. Spark, however, knows much about organs at home and abroad, and has many interesting things to tell about them. The "Scraps, Anecdota," &c., are not particularly fresh.

J. S. SHEDLOCK.

(APRIL 8, 1893.—No. 1092.)

Now ready.—Price One Shilling.

THE NEW CODE (1893-4)

OF REGULATIONS OF THE EDUCATION DEPARTMENT: THE NEW REVISED INSTRUCTIONS TO INSPECTORS: THE DRAWING REGULATIONS: THE DEPARTMENTAL FORMS AND CIRCULARS: AND THE CERTIFICATE EXAMINATION SYLLABUS: TOGETHER WITH MUCH LEGAL AND PROFESSIONAL INFORMATION NECESSARY FOR TEACHERS AND MANAGERS OF SCHOOLS.

THE N.U.T. EDITION, 1893-4,By J. H. YOXALL (*General Secretary*) AND T. A. ORGAN, B.A.

LONDON: ALEXANDER & SHEPHEARD, 21 AND 22, FURNIVAL STREET, E.C.

**JUBILEE OF THE DISRUPTION AND THE
FORMATION OF THE FREE CHURCH OF SCOTLAND IN 1843.**

Crown 8vo, Cloth Boards, 3s. 6d., post free.

CRAIGROWAN:*A STORY OF THE DISRUPTION OF 1843.*

By W. KENNEDY MOORE, D.D.

THE BRITISH WEEKLY.—“The characters are so well drawn, and the Disruption incidents so cleverly and naturally interwoven, that the interest never flags. Mr. Kennedy Moore is thoroughly at home in his subject, and has not only the necessary knowledge for treating it well, but also the requisite sympathy. He has a vein of quiet but genuine humour, and a competent acquaintance with Scottish customs.”

THE FREEMAN.—“Dr. Moore not only writes with the pen of a ready writer, but his heart is in closest sympathy with his inspiring theme. His book is full of pathetic incident, and is profusely illustrated with striking portraiture.”

THE DUNDEE ADVERTISER.—“The story should help to raise the enthusiasm of the present generation of Free Churchmen at this interesting period of their Church's history, and general readers may peruse it with interest for its faithful pictures of Scottish life and character in 1843.”

THREE CENTURIES OF NONCONFORMITY.

NOW READY, large cr. 8vo, nearly 800 pages, cloth, 6s., post-free.

HISTORY

OF THE

**FREE CHURCHES OF ENGLAND
FROM THE REFORMATION TO 1851.**

By HERBERT S. SKEATS.

**WITH A CONTINUATION TO 1891
By CHARLES S. MIAIL.**

THE GUARDIAN.—“It is certainly a convenience to have the history of Dissent in England presented in a connected form, and from a Dissenter's point of view. And for these purposes we can recommend this, which gives the history in a handy and convenient form.”

TIMES.—“As a complete exposition of the history of Dissent, from the Nonconformist point of view, it is no doubt certain to retain its reputation.”

PALL MALL GAZETTE.—“Readers will find here in a clear and attractive form much information which cannot readily be found anywhere else.”

THE LONDON QUARTERLY REVIEW.—“It is essential that Dissenters and Methodist Churchmen shou'd know why they stand apart from the National Establishment, and this knowledge can only come through the study of the ecclesiastical history of the last 300 years. . . . We ought to be specially grateful to Mr. Skeats and Mr. Miall for the light which they have shed upon the experiences of the Nonconformists of England.”

WORKS BY DR. MACLAREN.**NEW AND REVISED ISSUE.**

Crown 8vo, cloth boards, price 5s., post free.

PAUL'S PRAYERS. And other Sermons.

“As striking and suggestive as any Dr. MacLaren has published. . . . The book is full of helpful thoughts.” *Christian World.*

Uniform with the above, price 5s. each, post free.

THE GOD OF THE AMEN. And other Sermons.

“It is a work of supererogation to commend to our readers a volume of sermons by one who may be styled the greatest living expositor.”—*Review of the Churches.*

THE HOLY OF HOLIES. A Series of Sermons on the 14th, 15th, and 16th Chapters of the Gospel by John.

“It is great praise of any preacher to say he is equal to handling these chapters.”—*The American* (Philadelphia).

THE UNCHANGING CHRIST. And other Sermons.

“The work of a master of pulpit oratory.”—*The Freeman.*

London: ALEXANDER & SHEPHEARD, 21 and 22, Furnival Street, E.C.

••• Each copy forms a Free Insurance Policy for £1,000.

Every Thursday. Price One Penny.

THE CHRISTIAN PICTORIAL.*A HIGH-CLASS ILLUSTRATED RELIGIOUS WEEKLY.***CONTENTS OF TO-DAY'S NUMBER.**

WORSHIP of CHANCE at MONTE CARLO. By J. HUNT COOKE.

HAUNTS of RURAL ENGLAND—WM. COWPER at Berkhamstead, Olney, and Weston.

GOOD FRIDAY—ST. PAUL'S CATHEDRAL AND WESTMINSTER ABBEY.

RISING AGAIN.

SKETCHES in PARLIAMENT—THE DUKE OF DEVONSHIRE.

LIFE and WORK in LONDON TO-DAY. By Special Correspondents.—“Fallen Stars.”

SOME TEACHINGS from NATURE. By G. MORGAN, M.R.C.S., L.R.C.P.

LADIES' COLUMN. By RAMBLER.

“A POOR EXCHANGE.” A Serial Story, by EGLANTON THORNE.

THE WEEK.**LATEST NEWS and NOTES.****OUR BOYS and GIRLS.****OUR PRIZE COMPETITIONS.**

“THE CHRISTIAN PICTORIAL” comes into the field to supply a felt want in the religious journalistic literature of the day. In addition to articles of a high order by eminent writers, it will provide ORIGINAL ILLUSTRATIONS such as in point of artistic quality will bear comparison with those in the secular Press. The comprehensive programme guarantees variety of theme as well as efficient treatment of every subject undertaken.

LONDON: ALEXANDER & SHEPHEARD,
21 and 22, Furnival Street, E.C.

Order at once through your Newsagent.

NOW READY. No. 4 (Vol. III.). Price Sixpence.

**THE EASTERN &
WESTERN REVIEW.**

(THE TWO HEMISPHERES.)

EDITED BY H. ANTHONY SALMONE.

CONTENTS.

HER MAJESTY, VICTORIA, QUEEN and EMPRESS. Frontispiece: Portrait with Auto-graph Signature in English and Hindustani.

THE QUEEN and her EASTERN EMPIRE.

“IF SYMPATHY COULD MANUFACTURE TIME.” The Right Hon. W. E. Gladstone, M.P. With a facsimile of an Autograph communication to the Editor and Portrait.

THE TWO HEMISPHERES.

ONE AND INDIVISIBLE. (Poem.) By Madame ELODIE L. MIJATOVICH.

TURKEY TO-DAY.—V. The Sultan's Advisers. By J. H.

ANCESTORS of the HOUSE of ORANGE.—IV. Lcs Baux, of Naples. By his Excellency AL. CIRFD MIJATOVICH (formerly Servian Minister for Foreign Affairs.)

SCENES in GREEK LIFE. Chrysoula. After the Greek of George Drosines. (A Sketch.) By Mrs. E. M. EDMOND.

A MAN of GENIUS (concluded). By HENRY MURRAY.

THE GOLDEN PRINCESS. By a Serbian Woman.

HISTORY of the NINETEENTH CENTURY—(continued)—1815.

THE PORTSMOUTH of HOLLAND. By C. T. J. HIATT.

REVIEWS.

EASTERN AFFAIRS and WESTERN REVIEWERS.

INDEX TO CURRENT LITERATURE.LONDON: ALEXANDER & SHEPHEARD,
21 and 22, FURNIVAL STREET, E.C.